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Bobby-Soxer Throws A Mean Five Grand Curve To Innocent Tram Man

By EDDIE RONAN

New York—If a 16-year-old bobby-soxer, dazzled by band glamour and good musicianship, points her finger at you and unjustly accuses you of seducing her, it may cost you about \$5,300 to prove your innocence.

That's what it cost Benny Benson, trombonist with the Bob Crosby band, currently at the Strand Theater on Broadway.

Five thousand, three hundred dollars.

And for what?

That's what the musicians around town who have heard the whole story are wondering.

Last March 16-year-old Patricia Dove Littleton gulped 30 sleeping tablets in the balcony of Hollywood's Palladium, where Benson was appearing with the Crosby band, squeezed in her hand a note that explained she wanted to die because Benson had seduced her and no longer loved her.

Benson was arrested on three counts of statutory rape.

Judge Adds Two Counts

At a preliminary hearing before municipal judge Edwin L. Jefferson, the hysterical young bobby-soxer told her story with such cleverness that Judge Jefferson added two more counts to the girl's original three, and bound Benson over to superior court for trial.

This little display of legal fireworks nicked Benson \$800. Five hundred for attorney fees, \$300 for a detective. Both worked out of the Jerry Geisler office where friends had taken Benson.

Eight hundred dollars to have five counts of statutory rape tossed at him, because he was a stand-out musician, and the unknowing idol of an infatuated bobby-soxer!

Next, Geisler set a \$2,500 fee before going to trial. This did not include a \$400 tab for a New York lawyer, who was employed to uncover a former San Diego house detective (at the time in New York), who reportedly had ejected the girl from a California hotel, to testify against the girl's character. To documentize the man's evidence, he had to be sworn in before a local district attorney which added such expenditures as notaries, witnesses and court costs to Benson's already-mounting bill.

Costly Investigation

Geisler, through an assistant, Robert A. Neeb, and a detective, went through additional loot investigating the girl in California. It cost Benson \$30 each time a member of Geisler's staff paid him a visit. And these were frequent.

Before Benson went before superior judge Charles W. Fricke, his bill was into \$5,000.

At the court investigation, the girl admitted she had lied, that no part of her fantastic story concerning Benson was true. With this, Judge Fricke ordered all charges against the innocent man who for nearly five months was so unjustly humiliated by an unbalanced girl's fantasies be dropped.

Psychiatrists, who had examined the girl during her observation in the psychopathic ward following her suicide attempt, found her to be a "pathological liar" who could not be believed. As a final refutation of the

girl's story that Benson had seduced her and was the first man she had known, it was revealed the court was in possession of an affidavit signed by a house detective of a San Diego hotel that Patricia Littleton is the girl he ejected from a room last January when she was found disrobed with a man.

The case was dismissed; Benson, absolutely cleared of the statutory rape charges.

In dismissing the case, Judge Fricke said:

"In the interests of justice this case is to be dismissed and the district attorney's office commended for its stand in the case."

Newspapers Sympathize

Los Angeles papers said:

"Benson's ordeal is the most brutal that has come to police and court attention in many years.

"The charge of statutory rape is one of the most difficult for a man to defend himself against, for the law assumes that sex relations with a minor girl is criminal whether or not the girl has consented, and that he is responsible for taking advantage of her innocence.

"And Patricia, because of her sick infatuation for the musician, almost made him the victim of her incredible plot."

As it turned out, Benson and his wife Bonnie were only the victims of a \$5,300 bill—a \$5,300 charge to prove his innocence.

In other words, it looks like a musician, good enough to rate the attention of music fans, can figure on the possibility of going bankrupt defending himself against the feminine lunatic fringe, who find the laws as easy picking protection for their jolly little capers, if not simple protection for the innocent.

It has musicians seriously wondering.

Ryan's Snubs Street Trend

New York—With the trend along 52nd street to big bands or two or three smaller units in one spot, Jimmy Ryan's is going into its fifth month with a little five-piece combo and a juke box. The five-piece combo, for those who are not informed, is the dilettante unit of Georg Brunis, the little man with the big horn.

"I don't know why we should go sniffing around for big bands or clutter up the spot with two or three other crews when Georg has been packing 'em in here for about 15 weeks consecutively," Bob Dunn, a Ryan's rep, explained. "Georg blows and the customers fall in. What more can we ask?"

In the current Brunis band are Bob Pavese, piano; Dick Brucato, drums; Nick Parenti, clarinet; Al Aston, trumpet, and Georg, trombone.

Vivien Garry Trio Want Out From Pact

Hollywood—Vivien Garry, who had been working at Billy Berg's niter with Frankie Laine, has petitioned the union to free her from a contract with Frederick Brox. Grounds were inactivity, extending except for one niter and recording work for some six months.

William Morris office is reported ready to take over the outfit, cover subject for the July 1 Down Beat.

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Jeanne Joins Claude Thornhill



Chicago—Gorgeous Jeanne Shirley, a graduate of Northwestern university whose first professional vocalizing was with the Harry Cool band, has joined Claude Thornhill. With Glenn Sterling, Claude's male singer, Jeanne will form a team that may rival the Helen O'Connell-Bob Eberly combination of the old Jimmy Dorsey band. Peculiarly, Jeanne is under contract to MCA, but is featured with a William Morris band.

Scale Boost For L.A. Casual Dates

Los Angeles—Increase in casual engagement scale for musicians, set by both AFM locals here (47 and 767), went into effect Oct. 1.

New rate applies to all ordinary single dance engagements, club dates, private dances, calls for \$10 per man for the first two hours or less, \$3 per hour thereafter up to midnight, and \$4 per hour after midnight. Leaders get the usual 50 per cent extra.

Bookers of club dates, as expected, were opposed to the increase. They pointed to the fact that the already high scale for casual work here had reduced size of jobbing bands to five or six men as general thing and that new wage boost could only have effect of further curtailment of number of men in such outfits. It was held in some quarters that non-union musicians, comprised of students and newcomers here, might make heavy inroad on the jobbing field.

Kelly's Spots Good Names

New York—Kelly's Stable unveiled its fall show late last month with Red Saunders band, Savanah Churchhill, Mary Osborne trio, Dottie Reed, a stripper, a hoofing emcee, a gal tap team and some boos and nods from Swing Lane's clientele.



Dottie

over Osborne trio, the Saunders crew and Savanah. The stripper, the dancing emcee and the tap team met with much less ovation and were let go the following night.

Ralph Watkins and George Lynch, Stable ops, admitted the latter group didn't add much to the show.

Barnet Back With NewOrk

Hollywood—Charlie Barnet comes back into the business after a short lay-off with a new band that has only eight brass—he had used ten—and minus a guitar. Band debuts at the Lincoln theater here October 8, following a string of break-in dates.

Art Robey, ex-Barnet singer, is back, as is manager Kurt Bloom, pianist Bill Miller and arrangers Dave Matthews and Andy Gibson.

Waring Back To NYC After Tour

New York—Fred Waring and his company of Pennsylvanians are back in town following a whirlwind broadcast and concert tour covering stops in New York state, Ohio, Illinois, Wisconsin, Indiana and even Pennsylvania.

His group included Jane Wilson, Joan Wheatley, Gordon Goodman, Walter Scheff, Mac Perrin, Stuart Churchill, Joe Sodja and Gordon Berger, the Swingerettes, the orchestra and glee club.

Waring presented his regular Monday-through-Friday airers as well as nine concerts.

Enoch Light Into Taft For Third Visit

New York—Reportedly the only band to be called back to the Taft hotel for the third time, Enoch Light brought his crew in to the midtown hostelry Sept. 26 for a six weeks' engagement.

The Light men were at the Taft 18 months ago, and before that for a two-year stretch from 1941 to '43.

Evelyn Kent will handle the vocal slot for the band.

Blue Angel Features

New York—The Murtah sisters as well as comely Monica Lewis, Signature singing star, are now being featured at the Blue Angel.

Mooney Opens On Swing Lane At Fancy Price

New York—The Joe Mooney Quartet opens tonight at Dixon's, opulantly decorated club on 52nd Street, for what, with options amounts to 1750 dollars a week against 33% of the gross.

A sack of dough for an outfit playing its first NYC date, the price reflects the tremendous talk that has been circulating about Mooney, and the buildup his group has been getting from such airshows as Paul Whiteman's (last Sunday) and the Jack Smith airer, a day later. Mooney is slated for a gaudier appearance on the Chesterfield show October 17.

Dixon's formerly known as Club 18, featured nothing but high-salaried comic stars, and is putting Mooney in absolutely cold, with no other support. The club feels that it is time that there be a club in which the audience can listen to a star musical group, and in between, converse in normal tones without having to fight a relief pianist or another band.

The spot, ideally suited acoustically for a group of Mooney's type, is rebuilding its stage and lighting setup, already the best in town, to afford the outfit a real production show-off, something most bands never get. Bar will be isolated from the room itself by glass panels so that the clink of beer bottles will not annoy patrons.

Bossman Freddy Lamb, with an eye toward the college and musicians' trade, has set his prices at \$2.50 minimum (\$3.50 Saturdays) to include food and drink, figuring that the reputation he has already built up as a foodery plus Mooney will make people appreciate getting something more for their buck than a fast shoving around.

The contract gives Lamb the right to the Quartet's services for a period next year, and grants Mooney the unusual right to approve any other talent the club should hire if he so chooses.

Pact was set by George Moffett, Mooney mentor, and Joe Wolfson of the Morris Agency.

Ziggy Lane Brings Old Fave Back

New York—Years ago, Ziggy Lane got his break singing a new song, *Bless You*, on the Paramount stage. Ziggy stayed there for 73 weeks.

As a GI, Lane featured the tune in the khaki review, *Stars and Gripes*, while in the ETO. Today the song is still a big fave over there, although it has never been a hit here.

Now, *Bless You* is set for a revival and Lane, who got his first break with the ditty, will reintroduce it on his stint at Leon and Eddie's.

Joe Mooney On the Cover

Chuckling visage on the cover, lensed by Bill Gottlieb, belongs to the squeeze box leader of the Joe Mooney Quartet which opens tonight at Dixon's, lush new NYC 52nd Street nightery. Reed-happy clarinet is Andy Fitzgerald, while Gaetan Froga mans the bass. Jack Hotop's guitar neck should be in there somewhere too.

Sam A Father

New York—This is America! Pat Mahar, a Catholic, a former Hollywood starlet and wife of bundlehead Sam Donahue, a Protestant, gave birth Sept. 24 to a boy at Beth Israel, a Jewish hospital, while Sam's band was playing a colored date in Pittsburgh.

And the child can still grow up to be president.

Wins Demands, 802 Ends Strike After 16 Days

New York—Local 802 of the AFM ended its 16 day strike on September 17 when 41 members of the Hotel Association of New York, Inc., and all picketed non-member hotels, reached an agreement granting the musicians a 20 per cent wage increase on all scales, minimizing "split shifts" and long sessions and generally complying with the bulk of the union's demands.

Four days earlier, a strike against the city's night clubs was averted when the Allied Restaurant and Entertainment Industry association came to terms with 802 just before the clubs' "grace period" ended. The nite spots had been given two weeks' grace in which to settle with the union because they, unlike the hotels, had agreed that any settlement made would be retroactive to the first of the month, when the fracas began. The conditions agreed to by the night clubs were adopted, en toto, by the hotel owners.

Most Demands Granted

Original wage demands made by the union called for increases of approximately 24 per cent. But, as predicted in the last *Beat*, the union was willing to drop to 20 per cent. The "surcharge" of 25 per cent for clubs with large productions was not granted. But the union pointed out that this effected only a few spots, that it wasn't really possible to determine just who had "large productions" and who didn't and, most important, that all the union was aiming at was the elimination of long shows which required a horn man in a spot like the Latin Quarter to bruise his lips for a solid hour and 45 minutes at a stretch.

The union accomplished its objective of eliminating long shows by having the owners agree to limit productions to one hour. The Latin Quarter almost proved a stumbling block on this issue; but fellow club proprietors convinced the Quarter to come along. It's reported that Billy Rose, head of the association, offered to spend time at the Quarter redesigning its show so it could break satisfactorily into two parts, each of which would run under an hour.

Split Shift Dropped

The split shift or "stretch"

Oh, Walter!

New York—In Winchell's column Sept. 5 he quipped in his *Sounds in the Night* department: At the 400: "Every time one of those guys at the United Nations Conference shakes a threatening fist he's taking your life in his hands." Gag wasn't so funny until you realized that the 400 didn't open until the following night, Sept. 6.

period was all but eliminated by an agreement that actual hours will not be more than an hour longer than playing hours. That is, musicians playing six hours will have to play them within seven hours, seven hours within eight and so on. This was aimed at hotels that had orchestras playing for a luncheon period, dinner period and late dancing. Though paid only for seven or eight hours work, the musicians could conceivably, be tied to their location from noon to 2:30 a.m. Should the stretch exceed one hour per day musicians will be paid \$5 a week more for the first such hour, \$2.50 a week extra for each additional hour. Thus hotels like the Taft, who use their band for two sessions, will be paying their men about \$7.50 extra each week.

The union hopes, eventually, to make the split shift so expensive that hotels will prefer hiring separate orchestras for each period.

Other conditions arrived at included: No separation of orchestra, \$5 extra for New Year's Eve, and no reduction in the size of the presently employed orchestra. The union was unable to gain a pledge from the owners not to hire smaller units when current contracts expire.

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Julie Rubens Is Rehearsing Ork

New York—Julie Rubens, featured this summer on the NBC *Vacation With Music* show with Phil Brito and Liza Morrow, is building a new band with Ernie Caceres and arranger Eddie Barefield.

The trio has been rehearsing the sax section made up of Rubens, Caceres, Danny Banks and Ralph Lapollo. Band will be 15 men.

Rubens, well-known saxist, has been with Shaw, Bob Crosby and Benny Goodman, and walked out on ABC when Barefield was let out this spring.

Charlie and Lilyann Record



(Staff Photo by Got)
New York—Making a platter for the National label are Charlie Ventura, star tenorman who now heads his own band, and Lilyann Carol, former Prima vocalist, who is working as a single now.



Ben Pollack wires that many record stores are afraid to order platters from independents because of the story about the threatened collapse of indie disc firms in the last issue of *Down Beat*. Ben, who owns the Jewel label, urges us to state that some of the better indies are here to stay, including his company.

Meanwhile, Cosmo was taken off the unfair list by Local 802 after arrangements were made to pay Larry Clinton the \$6,000 due him on the installment plan. Rumbblings from other Cosmo artists continue . . . Combination of bad ice tanks and good Les Elgart box office caused the New Yorker



hotel management to abandon ice shows and return to straight band policy.

Beat staffer Bill Gottlieb will emcee a jam session at the City Center on 55th Street in Manhattan on October 20, with Sarah Vaughan, Charlie Ventura, Neal Hefti, Jimmy Jones and J. C. Heard among the talent scheduled . . . Chubby Jackson broke up his quartet, but still plans a larger unit for a concert tour.

Vido Musso, who left Kenton to start rehearsing his own band,

Ten Years Ago This Month

October, 1936

Helen Ward, the original Benny Goodman vocalist, left the band. . . Joe Venuti socked Jack Teagarden in the puss in North Worth, and spent the night in the clink. . . The Jimmy Dorsey band that year included such musicians as Fud Livingston and Skeets Herfurt on sax, Roc Hillman on guitar, Ray McKinley at the tubs; Bobby Byrne, trombone; Toots Camarata, trumpet and Bob Eberly and Martha Tilton as vocalists.

Shep Fields posed with his fish bowl and straw to explain the mysteries of rippling rhythm—and flopped at the Hotel Piere in Gotham, according to an article by John Hammond. . . Count Basie and his band were transferred from their native Kansas City to the Grand Terrace in Chicago. . . Virginia Simms was singing with the Kay Kyser ork at the Trianon in the Windy City.

Mildred Bailey went to Syracuse to join the band of hubby Red Norvo and become Mr. and Mrs. 'Swing. . . George Hall's band, featuring Dolly Dawn, celebrated its 1,000th broadcast from the White House in Newark. . . A number of the Isham Jones boys decided to reorganize with Woody Herman as leader. In the group were Joe Bishop, Saxie Mansfield, Neal Reid, Frank Carlson and Walter Yoder.

Lionel Hampton was attracting touring musicians to the Paradise club in Los Angeles with his amazing rhythms on drums and vibes. . . Ray Robinson left George Olsen to introduce his own new Colorhythm band, with a quartet of euphoniums featured. . . Doris Robbins and Ben Pollack decided to bury the hatchet and call off their divorce. . . And 50 Chicago bandjoists organized an Eddie Peabody club to bring the instrument into favor again. We wonder what happened?

Chubby's Stuff Is Too Hip For 52nd Street



(Staff Photo by Got)

has signed with the Reg. D. Marshall agency on the coast. . . Count Basie will play a week at the Lincoln theater in Los Angeles starting October 15, will open at the Avodon on December 10. . . Vince Markee, publicist, induced Louis Prima and his entire band to shampoo their hair and pose for photos with the suds, in a drug store tie-up to herald Prima's opening at the RKO Palace theater in Chicago.

Spike Jones audience of 5,000 in Calgary, Canada, were standing so close together that a girl who fainted had no room to fall and was obliged to pass out standing up. Spike halted the band in the middle of *Holiday For Strings*. . . Mrs. Joe Nanton, widow of the late Tricky Sam, Ellington trombonist, plans to sell both of his horns. Her address is 6246 South Park Avenue, Chicago.

Differences with the band's girl vocalist, Nadine Vaughn, are rumored to be the reason for the departure of Garth Andrews, male singer, and Frankie Schenk, manager, from the ranks of the Johnnie "Scat" Davis orchestra. . . Saxie Dowell has a new girl vocalist, but he hasn't named her yet, doesn't want to use her real cognomen.

Cleveland—Art Jarrett, back into the biz after four years, was slated at press time to take his new band into the Hotel Cleveland Oct. 4 for four months.

New York—Goateed, hefty Chubby Jackson, bassist who spun to dizzy heights with the Woody Herman herd, opened and closed so fast late last month on 52nd street's Downbeat club that the Lane's curious as well as many of Jackson's followers didn't get so much as a peek of the big fellow's arrival and departure let alone a listen to his "new stuff."

"This is supposed to be the most hip steed in the world," club mentors told *Down Beat*, "but Chubby's stuff was a little too hip for any of us—so, we let him go. When Chubby was playing, nothing happened for the masses and we can't make our tab playing only to the super-hipped."

Held over were guitarist Tiny Grimes' all-star combo, Sarah Vaughan, Una Mae Carlisle and the Lou-Mel Morgan trio.

Other moves along the street will have the Pickadilly Pipers replacing Slam Stewart unit at the Three Deuces on Oct. 15 and an early-month opening for the Onyx which, reports Lou Ohlman, club chief, has been forced to a series of postponements due to uncontrolled problems. Maxine Sullivan is pencilled for the debut.

Chicago—Andy Kirk signed singer Joe Williams, who went with the band into the Aquarium from here, lost guitar stylist Floyd Smith, who is fronting a trio at the Du Sable Lounge.

Duchess Has Happy Home



Yonkers, N. Y.—After a stretch of service in the K-9 corps during the war, Duchess is glad to settle down as a household pet on Gene Krupa's estate here. That's Ethel Krupa, Gene's wife, with the veteran pooch, and Gene at the right. The popular tubman takes his band to the Sherman hotel in Chicago on October 11.

Posin'

by Bill Gottlieb

THE POSER

Who's your favorite classical composer and how has he influenced your writing?

THE POSERS

Swing band arrangers. Donned long-haired wig and set out to learn influence of classics on pop arrangers. Put question to Nelson Riddle, Elliot Lawrence, and others.



Nelson Riddle: "My favorite is Fredric Delius. He got me interested in this 'moving voice' deal that he always uses. Also his flexibility with chord progressions. These classical techniques are suitable for ballads but not jazz. Its complications would screw up a good jazz beat."

Thence to Sy Oliver, Mutual Broadcasting conductor, Dorsey arranger and Down Beat poll winner.

"I pay little attention to classical music, Don't honestly like it too much. If I had to pick a favorite, it would be Tchaikovsky. His Pathephone makes more sense than most. The guy is melodic and his lines not too complicated. None of it influences my scoring."



Sy

Chanced into Lonnie Wilfong, the lancer who carries coals to Newcastle by arranging for Benny Carter. Also Lunceford and Herb Powell.

"Fredric Delius is my boy. An impressionist. Rich in color with lovely melodies and morbid chord progressions. Subconsciously, I help his progressions for intros and transitions between chords. He should be better known. Maybe Freddy Martin will get around to giving him the masses. And it's a dang lie about his being

Pipers Go Standard

Hollywood—Pied Pipers have been signed to do transcriptions for Standard Radio. Announcement was an eye-brow raiser in music business as unit is under contract to Capitol, which maintains its own transcription subsidiary.

Red Introduces New Canary.



Hollywood—Back at the Morocco on Vine street, where he was such a success last season, Red Nichols introduces his new girl vocalist, Dotti O'Brien, who is attracting plenty of attention with her singing, as well as with her looks.

Sherwood Tries Short Cut With Part In Play

New York—Within a day after this Beat hits the stands (October 7), Bobby Sherwood figures he ought to know whether he's been able to find a short cut to the jack-pot or whether he'll have to return to the old grind of one-nighters and build up his band the tedious, traditional way.

Tonight Bobby is scheduled to open as the lead in *Hear That Trumpet*, the play about jazz musicians that finally hit Broadway after years of false promises about a dramatization of *Young Man With A Horn* and other "inside" stories about popular musicians. Sherwood feels that if the play is a hit, he'll have little difficulty landing a radio commercial for his band and still less trouble doubling

influenced by Ellington."

Found Buddy Rich's note-man, Eddie Finckel, who had no one favorite.

"Put me down for three: Rachmaninoff for his extraordinary melodic sense, Milhaud for his brilliant orchestration and Charles Ives for his complete disregard of convention. Very few swing arrangers deliberately lift parts from classical composers; but more and more we are absorbing their principles and indirectly showing their influences."



Eddie

with his ork at a big New York hotel.

The Sherwood band, organized in 1942, has been building slowly into a very musically and commercially appealing unit. But Bobby makes no bones about the fact that the dough is still slow coming in. To help make ends meet, Bobby has had to handle not only a baton and trumpet but also sells lyrics, does every single bit of the band's arrangements and originals and doubles on guitar behind specialty numbers. (He originally was a guitarist and followed the late Eddie Lang as Bing's accompanist.)

For a while, Sherwood even used his sisters as the band's gal vocalists, though Caroline has since gone with Bob Crosby and Gayle now has her own radio vocal group.

Good Wax Sellers

Bobby's Capitol record of *The Elks Parade* has been a big seller. His coupling of *At Least That's My Opinion* and *Sherwood's Forest* (originally *Duel in the Sun*) promises to be even bigger. But Sherwood is sure he's still far from where he'll be if *Hear That Trumpet* is a sockeroo.

Racing Bobby to the news-stands for critics' comments tomorrow morning will be the members of Sherwood's band, who have been on vacation during the month that Bobby rehearsed the show.

Sherwood comes from a family of show people. His folks, Bob and Gale Sherwood, led a novelty orchestra in vaudeville. Bobby, Jr., was on the boards of the Palace theater as far back as 1926. Of course, that still doesn't make him a dramatic actor. At the rehearsal caught by the Beat, he delivered his lines with a complete lack of the dynamics he's so aware of in his music. But that was just one rehearsal, two weeks ago.

Jazzmen In Cast

Importantly cast in the show, which tells of six vets who try to reorganize their band and play music the way they want to play it, are Sidney Bechet and Marty Marsala, the last switching from horn to drums for his stage role. Ray Mayer, who has the big "character" role, is a one time piano player who tore off a lot of fast rags for various orchestras in the early twenties. Other mu-

Big Bands May Set New Era For 52 St.

New York—The days of jammin' along 52nd street are about wrapped up from all indications and an era of big band bookings is on the horizon, Clark Monroe, Spotlite club op, told *Down Beat* in explanation of his eye-opening move of signing two full-size crews into his 52nd street phone booth.

The two bands slated at press time for the Oct. 1 opening were those of Charlie Ventura and Hot Lips Page, both 17-piece units. Monroe is maneuvering to tie up four weekly Mutual network spots and three weekly local WNEW stints to air his high-priced holdings. Ventura and Page replace Roy Eldridge and Coleman Hawkins who, along with Lester Young, Illinois Jacquet, Helen Humes and others, headed westward to open Norman Granz' San Francisco concert Oct. 6.

Ventura, who records for National, has replaced Marjorie Hyams with Marianne Dunne, former Herbie Fields chanter. Managed by Don Palmer, the band is booked in for eight weeks and figures to follow with a week at Loew's on Broadway.

New Philly Club Will Use Names

Philadelphia—Frank Palumbo, Philly nitery impresario, is trying to snap the town out of its rep as a good small combo town, but death on big bands.

After successfully operating the 20th Century, Ciro's and the Cove, with cocktail groups, or small instrumental and novelty groups, Palumbo is set to try the Click Bar as a name band dance spot.

The Click Bar has received a terrific buildup in the local press for the last few months, mainly featuring its bar, the longest in the world. The talent for this huge spot has just been uncapped, however, and Philly sees it as a dancesation. Louis Prima was booked for the opening, and a deal is in the works for Benny Goodman.

If the deal for BG goes through, the Click will be the first Philly nightery with a white name combo playing for dancing in many a moon. The story around town is that if the Click's policy clicks, some of the hotel rooms might start competition, with name band draws.

sicians are Bart Edwards, bass, and Skippy Layton, trombone.

The show's producer is Arthur Hopkins, who put on many of the John Barrymore ventures. Biggest dramatic name in the production is Frank Conroy, who plays the heavy. Author is Orin Jannings.

—got

Heidt Planning Dream Band To Re-enter Field

Hollywood—Horace Heidt is planning a "dream band" with which he will re-enter the band biz early next year. Heidt, who is one of the wealthiest men in the entertainment field through several large real estate and hotel operations, plans to launch the band at the expiration of his contract with the Music Corp. of America. It was that agreement that caused the band leader to originally break with the agency and retire. The pact runs out Feb. 15, 1947.

Heidt said he planned a band which he believes will be the "first genuine innovation in the field in many years." It will be conventional in size, 17 or 18 men, but Heidt thinks he can get a "new sound" with it.

"For Fun Of It"

"I'm going back into the business more for the fun of it than anything else, and I'm ready to shoot the works on having a great band."

Outfit will probably be first booked at the Trianon ballroom, which Heidt controls. If deals for radio and platters materialize, he may keep it on the coast most of the time.

Heidt disbanded last March, because, according to a 28-page complaint taken before the AFM, of improper representation and several other differences. He said at that time he would not return to the business unless he was free of the MCA contract.

Had Good Men In Bands

While Heidt never had anything approaching a swing band, his crews were usually excellent musically. His last band, under the music direction of arranger Buzz Adam, had several well-known instrumentalists who were featured. Shorty Sherock, strongly featured in the latter months by Heidt, formed his own band at the breakup, though Heidt put no money into it. Frankie Carle, Alvino Rey and the King Sisters left the band for greater fame, other instrumentalists like tenor saxist Ted Nash, clarinetist Fazola and trombonist Warren Covington were featured in the band, at one time or another.

Heidt enjoyed considerable radio popularity, with broadcasts over a long period of time for Auto-Lite and Hires.

Lem At Deuces

New York—Lem Davis, formerly with Eddie Heywood and more recently with the John Kirby band, is now with the all-star combo at the Three Deuces replacing Don Byas, who flew to Europe with the Don Redman band.

Sinatra Pitches for a Pal



New York—Flying from Hollywood for the purpose, Frank Sinatra substituted for the late Rags Ragland, partner of Phil Silvers, on the latter's opening night at the Copacabana here. Sans even the bow tie of his own personality, Frankie danced, sang and clowned with Phil for more than an hour, left a star-studded audience limp with laughter.

Couple of Hollywood Ties



Hollywood—Here are a couple of better known Hollywood ties (neckwear, that is, as they say at Sulk's) Jack Forin-in-hand and Frankie Bow. Purely by coincidence, they are accompanied by a couple of guys who claim to be band leaders, Woody Herman and Boyd Raeburn. Well, it's been nice meeting you, fellows!

Condon Boys Gird For 60 Concerts

New York—Sixty concerts are scheduled for Eddie Condon and his Barefoot Boys for this coming year. Kick-off comes at Town Hall on Oct. 12. Hall concerts will come the first Sat. afternoon of each month, thereafter.

Highlights of the series is a two weeks' tour of Canada and the middle west that will hit 14 cities, including St. Louis, Detroit, Ottawa, Montreal, Ft. Wayne, Louisville and Cleveland, with a Chicago bash set for Oct. 25.

For the tour, Condon will take Bobby Hackett, Bud Freeman, Cliff Jackson and others. The regular Condon Club troupe will

remain at the club, except for Sunday night jumps into the hinterland, a routine similar to the concert series held last year by Condon. These Sunday concerts will run from November to May.

Jack Bland will supervise the tour's technical details and poker games.

Billy Kyle Cuts

New York—Billy Kyle and his Big-8 cut four sides for HRS early last month. Numbers were *Contemporary Blues*, *Date for 8*, *Ooh, Baby, You Knock Me Out* and *HRS Bounce*.

Band was Dick Vance, trumpet; Trummie Young, trombone; Buster Bailey, clarinet; Lem Davis, alto; John Harding, tenor; Buddy Rich, drums; Johnny Simmons, bass and Kyle, piano.



Eddie Condon

Condon Raps Tough For 'Re-Bop Slop'

By BILL GOTTLIEB

New York—"If anyone but Dave Tough were perpetrating that Re-Bop Slop at my joint, I'd see how much my insurance would pay off and burn the club down."

That was Eddie Condon's opening shot in his reply to

Dave Tough's statement in the last *Beat* that he and the boys in the band were through with dixieland music, even though Eddie didn't like it.

"Dave's been playing on too

many sad kicks with big name bands (Herman, Dorsey, Goodman, Shaw). He's gotten into a negative frame of mind. No matter what he plays now, he says, 'I don't like it!' Which just furthers my contention that Dave should write—and I don't mean music. He has a writer's attitude and that should be his business, albeit the fact that he's the greatest drummer in the world.

Sings Kid Ory Parts

"In intellectual arguments, Dave changes his mind to fit a situation, like a chameleon changes his colors. If the guy Dave is talking to is an Elk, then Dave is an Elk. That goes for a Moose, K.C. and Odd Fellow, too. He says dixieland is nowhere, but I've heard him, after a few drinks, singing Kid Ory trombone parts."

Tough mentioned that Condon wasn't on the stand enough to really be bothered by what the rest of the boys played. "Unfortunately, that's not true," Eddie told the *Beat*. "I may be in my office or lost with friends, but I catch every note of that Ka-Lunk music. Believe me, everytime I hear a chorus of *Whispering* or any other of Gillespie's Ka-Lunk specialties, I have to drown my sorrows. With each Ka-Lunk, I reach for a glass and down flow my profits."

Just Caught Beards

Eddie told of the changes that had come over his musicians while he was on vacation in Minneapolis. "I got back one night by plane and just had time to get over to the club an hour before closing. First thing I hear is that Re-Bop Slop, that Ka-Lunk. I figured the boys must be growing hedgework on their chins just like Dizzy; and sure enough, when I rushed up to them, their beards were getting rough. I caught them just before it was too late."

Eddie continued: "Dave says my kind of music is promoted by musicians with meager techniques. Let's go back to the very first records we made in 1929. The band was McKenzie and Condon's Chicagoans and we cut sides like *Liza* and *China Boy*. Here's a list of the men who had such meager techniques: Bud Freeman, the late Frank Teschemacher, Joe Sullivan, Jimmy MacFarrland and Jim Lannigan, who now happens to be with a little unschooled jam band called the Chicago Symphony. Oh, yes, the drummer was some guy named Gene Krupa, who's nowhere with technique."

Red

the late Frank Teschemacher, Joe Sullivan, Jimmy MacFarrland and Jim Lannigan, who now happens to be with a little unschooled jam band called the Chicago Symphony. Oh, yes, the drummer was some guy named Gene Krupa, who's nowhere with technique."

Never Dictates Style

"As for Tough saying that my kind of music—assuming there is a special 'my kind'—is devoid of interesting 'chord connections,' he must have meant 'cord connections' (Modulate to Page 17)

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NOTES between NOTES

The Russians seem to be getting into lots of cultural trouble these days. A gentleman named Georgi Polyanski says in *Red Star*, the Soviet Army journal, that Russian poets and composers are producing "insipid, waltz-like melodies based on sentimental, pessimistic, sad and dreamy motives for the phillistine taste". He goes on to say that the Soviet armed forces were waiting for a good song.

Rings a familiar note doesn't it? I can remember writing an article back in early '42 about the mucky little ditties which Tin Pan Alley was huckstering as being excellent military material. Evidently the Russians are having the same trouble as we.

The answer seems to be that for marching songs, it don't mean a thing if it ain't got that swing—and for ballad songs, the average soldier doesn't want any canary peeping in his ears about the soft glories of military life. Let her talk of home, a good soft bed, a jug of wine, and how and he'll listen—phillistine or not.

All of which leads us to the rather commonplace conclusion that people is people all over. Russian or American, nobody likes the Army, anything to do with it, or anything glorifying its type of life.

A good bawdy ballad, a melodic tear-jerker, yes. But neither *Red Star* nor the US Army Special Services are going to be able to tailor-make them to handle the propaganda and the appeal at the same time. If Jack Robbins couldn't do it, neither can they.

Elliot Lawrence is currently plugging his "Woodwindette," the concert section of his band made up of bassoon, French horn, English horn, oboe, and clarinet. It's an excellent idea, and one that needs development. The more people's ears become accustomed to instruments more usually found in concert halls, the better for music in general.

Lawrence's press agents, canny slacksters, are sending press releases about the group to the classical music critics, figuring to pick some publicity in an unusual place.

However, if Lawrence is to accomplish something genuinely use-

ful from a musical as well as education standpoint, he must get more out of the group.

In the airshots I heard from the Meadowbrook, some of the passages were stiffly played, voicings moved awkwardly, and the total effect was a little uncoordinated even to trade-conscious ears. Lawrence should smooth out both the scoring and the performance of the group to justify an excellent idea.

It's too bad about that Basie switch to the Morris office. Willard Alexander has guided Count ever since he and Benny Goodman first heard the band in 1937. Now of course Alexander feels that the switch from his office to the WMA is the result of conspiracy and conniving on the part of various people close to Basie, including John Hammond and others.

However information available to me simply makes it apparent that Basie got sick of the constant confusion about his bookings. At one job in Chicago, literally six different offices had submitted the band for the same job. The Gale agency was handling many of his one-nighters, the Glaser office some locations, MCA a few theaters, and GAC, WMA, and other agencies were

in there pitching too.

The result is Count said nuts to this, and signed with Morris to handle his business exclusively. However Alexander will continue to receive a part of the Morris Agency commissions which should keep things amicable.

Alexander now has only Vaughn Monroe and Ray McKinley under contract. It is to be hoped that he gets his personal affairs straightened out so that he can do for them and other bands the job of which he is capable.

Despite many fights I've had with the guy, I still think he is one of the few people in the business side of the trade with real enthusiasm for good music, and an intelligent idea of what

can be done with top talent.

Passing notes on such prejudice: Young lady walked into the NYC offices of the *Beat* the other day and said she wanted to put an ad in to sell some drums second-hand, that she had bought them for her husband when he was in the service and that he didn't want them now. Editor Eddie Ronan gave her a note to one of the local music shops, and as she walked out, muttered: "Bet she's a chick drummer and won't admit it."

New York—Slam Stewart, currently off Swing Lane onto a theater tour, before he left town cut an original, *The Mouse Ran Up the Clockeroo*, for Muscraft.

Ike Quebec Cuts On Blue Note Session

New York—Tenorist Ike Quebec, featuring an all-star pick-up combo, cut a series of sides just the other day for Blue Note. Sides included *The Masquerade Is Over* and *Someone to Watch Over Me*.

Among others, drummer J. C. Heard, guitarist Johnny Collins, trumpeter Keg Johnson and pianist Ram Ramirez were on the date.

Ramirez has been reading the Ivory Jackson part for the show *Swingin' the Blues*, which promoters are readying for production.

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Radio Thrush



Chicago—Toni Rami is the singing star of a new Sunday radio show, *Brighten Up Time*, which made its debut October 6 over station WJJD here.

LOS ANGELES BAND BRIEFS

By the time this sees print the Avodon's Barney McDevitt will be shooting the works on a two-week stand with Woody Herman (Oct. 1-15) in the hope of putting the downtown dancery on the amusement map. Music operators are watching with much interest.

Jerry Wald, who opens at the Palladium tomorrow night (Oct. 8), draws a tough assignment following Tex Bencke. Tex's tremendous draw took a toll at the box office of all competitors, including the Meadowbrook where Benny Goodman's marks fell far below his grosses on his last appearance. Only Lionel Hampton at the Trianon appeared unhurt, breaking records he had established there previously.

Casing The Key Spots

Jimmy James opens at the Trianon Oct. 8, following a one week stand there by Pinky Tomlin and his new crew. . . . Another James, known as Harry, is

back from Texas and ready to take over the Thursday through Sunday shift at the Meadowbrook. . . . Hal McIntyre returns to the coast, following Eddy Howard into the Casino Gardens. . . . Chuy Reyes, Latin cat, holds the stand at the Mocambo. Big show on the Strip is at Ciro's, where Carmen Cavallaro is pulling the bulk of the black tie trade.

Jive Jottings

New combo unveiled at Susie Q features Dexter Gordon, Leo Watson and Jesse Price, latter doubling as drummer and blues singer. . . . Guitarist Louis Gonzales is withdrawing from Eddie Beal combo, currently co-featured at Streets of Paris with Ivie Anderson; Eddie will drop the "Fourtet" idea and return to a trio.

New bill of fare at Billy Berg's, with departure of Eddie Heywood, includes the Gaillard Trio, Edgar Hayes Quartet (with Teddy Bunn), Martha Davis, pianist-singer making her first appearance here, and the Trenler Twins.

When Eddie Heywood opens at the Million Dollar theater here Oct. 8 he will have a girl singer in his unit and Britt Woodman on trombone in place of Vic Dickenson. . . . Caught Mike Riley doing a ballyhoo of Hollywood blvd. with his squirt gun combo

'New Orleans' Before Camera

Hollywood—Camera has started rolling on the Jules Levey production, *New Orleans*, supposedly an attempt to tell something of the real story of jazz music.

Band assembled consisted of Louis Armstrong, Kid Ory, Barney Bigard, Zutty Singleton, Charlie Beal, and Red Callender. Same group did actual recordings for use in these sequences, numbers including *West End Blues*, *Mahogany Hall Stomp*, *Tiger Rag*, and *Basin Street*.

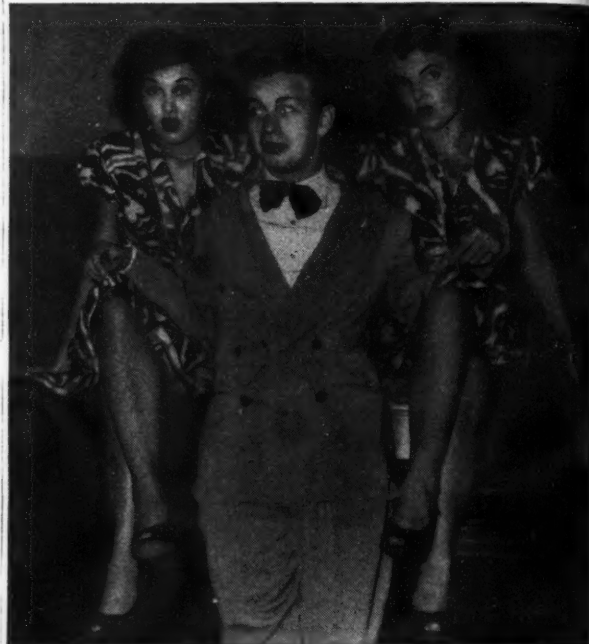
Billie Holiday was to report for recording and camera work latter part of September.

on a truck to herald his taking-over of the Swing Club.

Notings Today

Phil Moore back in his Hollywood haunts and recording for Black & White with a large band. . . . Addie Haso among gals called to audition for position as femme platter chatter to be introduced soon by KLAC as "Christmas Early" under special arrangement with Dick Tracy cartoon syndicate. . . . Fran (Frantone Records) Kelly reported seriously ill in Santa Ana hospital.

Mel Muggs for Musicraft



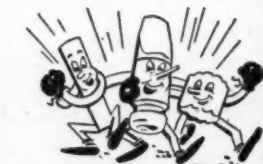
Hollywood—Mugging lightly during a recent waxing session at Musicraft, and assisted by a pair of very lovely muggers, is Mel Torme, who keeps his singing group busy with recordings, radio and club work. Ginny O'Connor (left) and Betty Beveridge are members of Mel's vocal unit.

Skitch In Movie

Hollywood—Skitch Henderson, featured pianist on new Bing Crosby-Philco airshow, has postponed launching of his new

band temporarily to take a movie assignment. Skitch is signed to write the background score and record piano tracks for *Miracle Can Happen* with Jimmy Stewart.

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By Charles Emge

As an oldtimer who in his youth was thrilled by Al Jolson as by no other musical performer, I have often in later days heard the younger generation dismiss Jolson as a corny, old fashioned singer, who belonged in the same grave with vaudeville. He's corny and old fashioned all right, but he could pour feeling into a cheap little pop song and carry you right off your feet.

Now *The Jolson Story* is out, and it recaptures Al Jolson as no picture has ever recaptured a personality, living or dead. Even the bobby-soxers, accustomed as they are in singers whose limit is to moon over a mike, ought to get a pleasant jolt out of this picture.

What happened to make this picture, which so many people expected to be a flop, what may be the biggest success of the year?

First credit goes to Al Jolson, who though he is not seen, supplies the voice; a voice that is still rich and vibrant, though he sings his songs in keys a tone-and-a-half to third lower than he did twenty years ago.

Next, to Columbia's musical director, Morris Stoloff, who won Jolson's confidence to the extent that for the first time in his career he was willing to listen to advice. It was Stoloff who succeeded in getting Jolson to exercise a new restraint in his interpretations, and to eliminate the often mawkish hokum that has alienated screen audiences.

When Jolson flatly refused to record in a separate booth, listening to the orchestra through earphones, in the usual studio manner (he said "I've got to feel the musicians blowing right in my face when I sing"), Stoloff worked out a special recording technique by which Jolson was able to work directly in front of the orchestra as he would in a theater. This may well account for the fact that for the first time Jolson is heard on the sound screen as he sounded to audiences in theaters, with all of that old punch and drive.

Credit Larry Parks with an extraordinary achievement in

simulating Jolson's mannerisms and in re-creating his personality; credit the writers with framing up a reasonably credible framework for the picture and outline of Jolson's career as a its sustaining structure of songs. With the exception of Jolson (the role) all of the other parts are actor-proof. There are production faults, of course, but it's still a great movie!

Shaw Subs New Tune In Porter Album

Hollywood—Artie Shaw has recorded a Sonny Burke arrangement of *Love for Sale* as substitute for *Begin the Beguine* in his Cole Porter album for Musicraft. Due to fact that lyrics are banned by some radio stations there is no vocal. Musicraft was barred from selling any more albums with *Begin* due to Shaw's old contract with Victor prohibiting a new version.

Duke & Woody For Puppetoons

Hollywood—Increased emphasis of music is the plan of George Pal for future Paramount *Puppetoon* shorts, following the successful treatment of a Duke Ellington short just completed.

Woody Herman, who has nixed appearances in regular movie shorts because of the trite patterns followed, has signed with Pal to do a two-reeler, *Rhapsody In Wood*. As in the Ellington short, the band will record the score, but only the leader will be seen in the picture.

Louis Armstrong is scheduled for Pal as soon as he completes work in *New Orleans*.

Gonzalas With Count

New York—Paul Gonzalas, saxist who replaced Illinois Jacquet when the latter left Basie to join

Music Slots On NBC Switched

Hollywood—Much shuffling of names in music directors' posts on NBC shows originating here this season. Skinnay Ennis is off the Bob Hope show and has shifted to the Abbott & Costello ailer, with Desi Arnaz replacing.

Ray Sinatra and 17-piece orchestra supply the music this season for the Bob Burns show, supplanting Gordon Jenkins.

Cookie Fairchild has returned to baton the Eddie Cantor program, a spot held last season by Leonard Sues. Bud Dant took over the musical worries on the Judy Canova show, last season held by Olie Cates.

the Norman Granz concert crew on the coast, broke it up with the Count's band at a recent theater date in Baltimore.

Too Many Orks On BG-Borge Show

Hollywood—Benny Goodman's slot on the new Victor Borge show has developed into somewhat of a situation, with the addition of a 19-piece string section, supposedly for backing for Borge, to the ailer. Unit was used with BG's band on one number (*Sweet Lorraine* on one shot) featuring Benny's clarinet and his band on several shows.

Studio setup had appearance of two different orks, with strings, under direction of Ingolf Dahl, on the opposite side of the stage from Goodman. Evidently neither the Borge-Dahl camp nor the Goodman partisans were pretending to be entirely happy with the arrangement.

The show will go to New York following broadcast of Oct. 21.

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Shaw Getting Old—He Says

Hollywood—Artie Shaw's getting old, so he says. At least that's what he told the judge in Domestic Relations court here, when the 37-year-old bandleader did a one-day stand to clear up his alimony differences with ex-wife Betty Kern.

The clarinetist-leader said his present income was only \$37,000 a year, but that he prefers to live on that modest sum rather than chase around the country with a band. He had earned \$250,000 yearly before, but now wants to settle down and make a try at motion picture production and writing, he said.

The judge was sympathetic and cut Shaw's alimony payments to \$500 per month from the previous \$2,000. Still to be settled: Shaw's financial arrangement, if any, with current wife, Ava Gardner, who has filed suit for divorce.

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Diz To Bechet For Oct. 13th Chi Concert

Chicago—Next jazz concert on the town's well filled musical menu is Paul Eduard Miller's all-star bash at the Civic Opera House next Sunday (Oct. 13). Dizzy Gillespie, Sidney Bechet, Gene Cedric, George Barnes, Max Miller, Paul Jordan, Jimmy McPartland and Bud Freeman will be featured in several various groups on the well rounded bill.

Other musicians in the group will be Tut Soper, piano; Ken Smith, drums; Earl Backus and Buddy Nichols, guitar and bass in Max Miller's trio; Frankie Rullo, drums; Bill Dohler, alto; Boyd Rolando, a new tenor sax discovery, and several others.

Contracts have been signed

with all concerned, states backer Paul E. Miller, assuring the presence of all the musicians. Gillespie, Bechet and Cedric will fly in from New York City for the affair, while the others are Chicago musicians. It will be Gillespie's first Chi concert appearance.

Barnes, Miller and Jordan will premier several of their original compositions with their groups, with McPartland and Freeman upholding the Chicago style tradition, Bechet the New Orleans, and Gillespie his controversial re-bop style.

Concert will be held in the evening of the 13th at the 3500-seat Opera House. Tickets are scaled at the usual \$1.20 to \$3.60.

Pons Degree

New York—Opera star Lily Pons received an honorary degree of doctor of music Sept. 18 at Adelphi college, Garden City, L. I.

Here's Hutton



Chicago — Following Freddie Slack into the Bandbox on Randolph street here on October 11, curvaceous Ina Ray Hutton will bring her swiny all-male dance band to her home town for another visit.

Moune To Return To France For Pic Work

New York—Moune, first French nitery performer to showcase in the U. S. since the end of the war, was slated at press time to sail the end of September for France to fulfill a pic commitment there.

Married to Ellis Larkins, jazz 88er and leader of his trio, she made her American debut at Cafe Society Uptown.

Local daily gossip columnists report visa trouble is sending her back across the pond.

Donegan On Wax

New York—After a long absence from records, Dorothy Donegan has waxed four sides for Continental. Biggest splash is expected from her version of *Yesterdays*, which is backed by *Dorothy's Boogie Woogie*.

CHICAGO BAND BRIEFS

Max Miller has taken his trio into the Club Congo of the north side's Hotel Stratford and has bought himself a set of vibes to play again, along with his piano. Earl Backus, who has played with several name bands, is on guitar and Buddy Nichols is on bass. From Max's enthusiasm, this could be the group toward which he has long struggled.

Openings this weekend—Friday, Oct. 11—find Gene Krupa returning to the Hotel Sherman for another visit and Ina Ray Hutton taking over from Freddie Slack at the Band Box. Both bands will be around for four weeks.

If you've missed this Freddie Slack band, it's your tough luck. The band is very good for a new outfit, and guys like Don Brashfield on tenor, Jack Ordean on alto, Al Hendricks on guitar, and Slack's piano, among others, add up to interesting big band music.

Danny Cassella is handling the afternoon dance shift on Sundays at the Band Box as well as his regular Capitol Lounge spot, sharing the latter stand with Chester Beck, Bernie Sabers, tenor and clarinet; Max Stein, piano; Alex Draba, accordion; and Cassella on drums, in quartet.

The Dale Sisters, Ruth and Dorothy, are playing some good stuff at the Panoram. . . . Rozelle Gayle going better than ever at the Tallspin. . . . Joe Burton's trio at the 5100 Club. . . . Georgia White and her band at the Cotton Club, south side. . . . June Davis cut some sides with the Cats and the Fiddle for Manor label. . . . Jay Burkhardt takes over four week ends at the Riptide this month. . . . Wally Hayes' group is at the Boogie Woogie Inn on West Roosevelt, with Hayes' tubs leading the group composed of Willie Jones on piano, Jerry Jackson on bass, Eddie Wilson on alto, Joe Daley on tenor, Al Lewis on trumpet.

Some sweet band changes at the local hostilities: Saxie Dowell is at the Blackhawk and Freddy Nagel at the Palmer House.

Lester Young reportedly set for a few weeks at the Sepia Lounge here. . . . Joe Sherman, whose Downbeat Room is shuttered tight, is mulling a personal management routine or setting up an eatery. . . . And "Polly" Polachek will soon have going a new musicians' hangout and fine food emporium near the river on Michigan Avenue's lower level.

—don



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STORES

Egan Finds Billy May Is a Big Man in the Biz

Hollywood—Just before I left for Hollywood, Ned Williams, erstwhile editor of *Down Beat*, was briefing me with some last minute instructions. The scene was a hidden briefing room on Randolph street in Chicago, where brief drinks were served at brief intervals.

Said Williams, "When you get to Hollywood, I want you to get interviews with some of the bigger people in the music business. Never mind the small fry, just the big ones!"

"Skip the midgets, hey ed?" I said through my scotch and soda. "Skip the wisecracks," said the editor, dipping his carnation into my drink and squeezing the juice into his own glass.

And now, my west coast contacts completed, I have my interview with one of the biggest music men out here. I found him reclining on a beach chair on his patio. John Scott Trotter, himself quite a big man here, told me where to find him.

Subject—Billy May

The recliner, Billy May, waved me to a nearby barrel of lard on which to sit. Reams of score paper were scattered about the place, with more notes than the Bank of America. My host had three pens and a bottle of ink stuck behind his ears, another pen between his toes. With that pen he was putting final notes on a sheet of paper at the foot of the lounge chair.

"For bass parts," he explained. After he finished this chore, I asked him would he mind standing. He minded, but stood anyway.

John Scott was right. Here was a big man in music.

I surrounded the man and estimated weight and size. Mr. Williams would want these important figures.

The weight should hit in the two hundreds, maybe up near the middle two hundreds. The height, something around six feet or more. I'd say he's as big in the music world as Don Wilson is in the announcing field. And he owes it all to a subscription to *Gourmet* magazine. Yes, Billy is quite the cook, and to prove it he

turned out a variety of dishes which he had me try and damned near made me one of the biggest men in the literary fields. I'm still on a diet to get back to par.

With Name Bands

In addition to cooking, Billy, a graduate of the Charlie Barnet, original Glenn Miller and Alvino Rey bands, manages to knock off a fair amount of work. This he finds a necessary evil because the subscriptions to *Gourmet* aren't free. Neither are the food-stuffs he has to buy to really enjoy that subscription.

So, in between meals, Billy hits a mad pace of penmanship and conducting, carrying out such assignments as the scoring job for John Scott Trotter's ork (aha, so there's the connection!) on the Bing Crosby transcriptions; conducting and writing music for the Ozzie and Harriet Sunday

night radio stanza; scoring and conducting a string of kiddie albums for Capitol; and similar chores for other recordings and transcriptions, those of Ella Mae Morse and the King Sisters being among the more recent.

With such a program, I wondered how Mr. Gour-May retained his Melchiorian (pun: Lauritz Melchior is a pretty big guy too) stature. Health is a wonderful thing, but in this mad business a guy is supposed to worry his waistline down.

However, that's the story of how Pittsburgh's Titanic Trumpet Tooter became one of the bigger men in Hollywood's music world.

And, for the editor's informa-

Beneke Band Cuts Two 'Stardust' Sides

Hollywood—Tex Beneke waxed two new versions of *Stardust* for RCA-Victor during band's stay here, both 10-inch and 12-inch treatments. 12-incher is arrangement cut by the Glenn Miller service band for V-discs and for which there has been strong demand from ex-service men. Band currently on tour, will open at New York's 400 Restaurant Dec. 12.

tion, if Billy May isn't big enough, I have a good lead on an interview with Tiny Hill!

—Jack Egan

Two Leaders To Publish

New York — King Cole and Stan Kenton have set up their own publishing firms in partnership with Carlos Castel, manager of both attractions, to insure closer tab on material turned out by the pair.

Cole's King Music Inc., and Kenton's Leslie Music Inc., will have Capitol's Mickey Goldsen in the production and selling-agent slot.

Kenton and Cole originals will make up respective catalogs.

FOR THE ARRANGER

Students and professional arrangers — in these books by today's top arrangers and teachers, you will find a treasure of practical arranging methods, basic theory, style secrets, useful charts and aids, and keys to new, inventive musical thought!

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MEMBER OF AUDIT BUREAU OF CIRCULATIONS

For Men Only

We ran a story this issue about Walter (Benny) Benson, trombonist with the Crosby crew and his legal difficulties with a neurotic teen age girl in California. It isn't a pretty tale, and it's the sort of lurid stuff that the Hearst press loves to wallow in.

Down Beat however is concerned with anything that affects musicians, and this whole business of the preying women certainly does.

We have been quick to scream when we thought traders were getting off-base in their personal activities, pulling angles that might bring down bad public comment on the whole profession.

But this is one time when we want to bring down some bad comment on the public. Members of the theatrical profession, for that matter, anyone who is reasonably prominent, is liable to find himself involved in some variation of the ancient badger game.

But musicians, because they are easy to get at, don't have a protective wall of managers and flunkies, and are members of a trade with a certain amount of occupational glamour for the layman, seem to be currently the sucker bait for every young gal with an eye either for press clippings, extra dough, or merely a chance to win some three day notoriety.

The legal concept which felt women were sufficiently helpless to need such protections as the possibility of breach of promise and alienation of affections suits has been gradually modified over the past twenty years.

However the whole common-law concept of *caveat emptor*—let the buyer beware—which is being modified in other fields of law, still seems to hang on in connection with legal discussion of sex offenses.

A musician by the very nature of his occupation is a transient member of any town he happens to be in. He also has the right to demand the same social privileges accorded any other member of that community.

He meets a girl wherever he is working, takes her out, and even if he conducts himself like a glorified Galahad, is liable to find himself in some court a few days later charged with everything in the book by a girl who looks 25, acts ten years older, and is actually 16.

The prevalent legal opinion seems to be all musicians are by nature dastards who mean women only no good. If they get mixed up with girls below legal age of consent, that is their affair and no concern of the court. If the girl's moral past is not of the best, it nevertheless is the law that women are by nature pure and men beasts. Period.

To the tune of 5000 bucks.

The law in this country is gradually coming to a realization that you cannot expect a perfectly legitimate buyer to be aware of the possible chicanery practiced by the seller and that therefore it is the duty of the law to protect the buyer's interests.

Just so, some change must be made in the various state laws to protect hapless males against some of the slightly insane depredations by neurotically erotic females out for publicity, notoriety, and the plain dollar bill.

No one questions the fact that the law should protect young women—that where as a point in fact, not law, it can be shown to judge or jury that a man has wilfully "wrought havoc" as the 19th century novels say, upon the life of a perfectly innocent girl, then legal redress should be sought.

But as in 95% of the cases, the girl is just as wrong as the guy, or the guy is simply a pure sap who got mixed up with a smart chicken out for no good, then it is no affair of the law and the courts to simply say, "Brother, youse are male, and therefore by definition wrong."

Sooner or later, these changes will come about—they must because of the obvious unfairness of the present situation.

In the meantime it behooves every horn-tooter in this business to remember what happened to Benny Benson.

Mothers have always cautioned their daughters to be care-

CHORDS AND DISCORDS

News Values

To the Editors:

I was greatly interested in your editorial of July 1, and I believe you are very sincere in your efforts. The article, "Yes, We Can Be Had, But Not For Dough" was a grand idea to explain your hot water in printing the sheet.

I too have a "hot water" spot in the music business, that being a new bandleader. I can't understand why you would print such an angle as that editorial, yet you strictly plug nothing but real jazz bands only, bands with mad arrangements, name men with plenty of bucks behind them. You know yourself it is the little guy that needs the help providing he is on the right track professionally.

My point is this: What is the difference if the newcomer has a Kaye, Lombardo band or another jump band? If it's clean, it's music, isn't it? Then it's your job to write about it. Joe Public pays real dough to hear Barron, Lombardo and Kaye, even though we might not get with that corn they put out. But who are we to judge their style?

Don't get me wrong. I hate ricky tick bands, too, but believe in what the public understands and listens to—plain music, danceable music.

I have six of my original army air force Grenlin band boys with me, sinking all our dough, ability and effort to make it go because we all believe in our idea of simple music. Sure, the band is commercial, we even use tenors and accordions; but it is clean, soft, pretty and danceable. With the proper breaks it's good enough to go anywhere.

These "breaks" I speak of are in the hands of men like you have on your staff, to help or break the newcomer. Major bookers and all publicity comes after the "and" we all know.

Nix Nixon

We are not so much interested in one type of music as we are in the differentiation of good and bad in all types. And strangely enough, names make news, and Down Beat is a newspaper. Somehow, we have found fewer "ricky tick" outfits than jump bands of printable merit, but in recent months we have reviewed and reported tenor bands, string bands and combos and singers of every description.

Technical Depts.

Amsterdam, Netherlands

To the Editors:
After the long years of our isolation, I'm delighted to be able again to read regularly your wonderful paper.

Your new system of giving the criticized the opportunity of defense is really a very progressive step, which may give interesting results.

I only think it's a pity that there are no more technical departments by John O'Donnell, Norman Bates and others, as there were before the war.

H. B. v.d. Heijde Jr.

When Down Beat's mechanical limitations—paper, etc.—are eased, technical departments by leading musicians will be revived.

Ellington Tops

Pomona, Calif.

To the Editors:
Something's wrong! Many critics say that Ellington is slipping while others say he's still tops and getting better. My first chance to hear Ellingtonia at its best was at the Down Beat concert at Shrine and.

I thought I knew music pretty well after hearing Kenton, Herman and Krupa, but when I heard Ellington I found out what real music is.

He has a great group of soloists in Hodges, Hamilton, Carney,

ful of their dates.

In that case, better call us "mom" from now on, 'cause we're doing the same thing.

Band Stages Kentucky Wedding



Ashland, Ky.—Members of the Bob Strong band arranged some Kentucky shotgun atmosphere for their bary saxman, Clarence Cielenski, when he married Marie Adams of Charleston, S. C., at the Henry Clay hotel here. They brought in a local character with a gun to pose with the couple for the above photo. He was not related to the bride, however, and was only kidding, of course.

Jordan, Anderson, etc. The music is the most original and moody of any I've ever heard.

Someone's wrong, and I hope I'm not the one. Duke Ellington has the greatest band in the country today as well as in the past.

Stan Wheeler

Recognition to AFN

Fritzlar, Germany

To the Editors:
I have noticed a very obvious lack of recognition on your part of the efforts of the armed forces network in Europe.

A large portion of their time is devoted to swing and jazz, and there is an increasing amount of interest due to the airing of that type of music by AFN.

Pvt. Jno. L. Browning

One good word deserves another. But ours is merely an echo of the thousands of GI's in the ETO who know well what American jazz really means.

Prejudice, HE Says

Yakima, Wash.

To the Editors:

Why does Mix continue to be prejudiced in his record review? No matter what it is and is under the title Hot Jazz or Swing, it usually gets three or four notes. It wouldn't be bad, but the stuff Kenton, Herman and Raeburn turn out isn't hot jazz or swing—it is just plain, lousy-blaring or dragging the same melody throughout the whole song. No tempo or harmony. Every man for himself.

Certainly other orchestras such as Martin, Olsen, Howard, Courtney, Kaye and the like have great crews. Why not give them a little build up, instead of playing a losing hand with these supposedly swing bands?

Leo F. Morin

Four noters have been distributed by Mix as follows: Hot Jazz, 1; Swing, 3; Dance, 2; Vocal, 3; Novelty, 1. Down Beat will continue to play the "losing hand," will call Mr. Morin's full house any time.

Editorials & the Press

Millwaukee, Wisc.

To the Editors:
Your editorials are terrific and to the point. If the newspapers which constantly run down the musician and his habits would read more of them, they wouldn't be so narrow minded.

"Flip" San Felipe

It might help. We sometimes wonder.

Willie Lewis' Group

Cleveland, Ohio

To the Editors:
There seldom is a time when I would trot home from a good evening's entertainment and write Down Beat about it. But we've found what is one of the best quartets this city has seen in a long time.

Their name: the Four Shades of Rhythm, with Willie Lewis. They have only been together since February and well deserve a mention in your paper.

Ralph R. Humrickhouse, Jr.
Cleveland correspondent Art Cutlip has been on the ball, his column has mentioned well more than once Willie Lewis' guitar and Four Shades of Rhythm.

RAGTIME MARCHES ON

TIED NOTES

FITZGIBBONS-ORR—Vince Fitzgibbons, pianist, to Betty Orr, vocalist, both with Murray Morton ork, Sept. 14, in St. Catharines, Ontario, Canada.

CAROL-SAWTELL—Herb Caro, tenor saxist with Hi Davis, to Jean Sawtell, of Rowland Music in San Francisco, Sept. 11 in Elko, Nevada.

BARCK-PYE—Frank C. Barck, former leader of Beverly Twins and all-twin ork, to Miriam E. Pye, Aug. 31, in Bristol, Pa. DELECC-GEARITY—Richard DeLeon, guitarist at Copa Musical bar, Philly, to Rose Gearity, Aug. 31, in Washington.

CARLTON-PARKER—Jack Carlton, music publisher, to Betty Parker, music pub assistant to Russ Morgan, Sept. 29 in Beverly Hills, Cal.

KENNEY-CURL—Art Kenney, ork leader, to Rosemary Curl, non-pro, in Daytona Beach, Fla.

MARTIN-SPEELMAN—Tiny Martin, bassist and vocalist with Ted Weems, to Jean Speelman, sister of Paul Stahl, Weems' trumpet man, August 11, in Dayton, Ohio.

NEW NUMBERS

HYDE—A child to Mr. and Mrs. Alexander Hyde, Sept. 7, in Los Angeles. Dad is in Metro music department.

BERGHOFF—A daughter to Mr. and Mrs. David Bergoff, Sept. 15, in New York. Mother is Adele Rivio, songstress.

BARBARO—A daughter, Lora, to Mr. and Mrs. Frank Barbaro, Aug. 29, in Detroit. Pa. is op of Bowery nightery.

STEELMAN—A son to Mr. and Mrs. Stu Steelman, Aug. 27, in Des Moines. Dad is member of Songfellows on WHO.

BRINKLEY—A daughter, Diane Louisa, to Mr. and Mrs. Charles Brinkley, Aug. 18, in Elgin, Ill. Father is band leader.

GRAYSON—A son, David Alan, to Mr. and Mrs. Chuck Grayson, Aug. 24. Father is vocalist and trumpet man with Del Rios.

DUNKELBERGER—A son, Timothy Weston, to Mr. and Mrs. Tom Dunkelberger, Sept. 4, in Dayton, Ohio. Father is WEBS musical director.

DICK—A daughter, Barbara, to Mr. and Mrs. Frederick Dick, Sept. 23, in New York. Mom is Ruth Gaylor, songstress.

DONAHUE—A son to Mr. and Mrs. Donahue, Sept. 24, in New York. Dad is bandleader; mother, former Hollywood starlet.

FINAL BAR

GRAGNANI—Ranieri Gragnani, 37, former clarinetist with the Met Opera ork, at Mount Vernon, N. Y., Sept. 3.

HARRIS—Graham Harris, 55, former conductor of the NBC, Sept. 3, in Astoria, L. I.

HIMBER—Ellis Himber, 77, father of Richard Himber, ork fronter, Sept. 6, in Atlantic City.

LINCKE—Paul Lincke, 80, composer of operettas and pop tunes, Sept. 4, in Emsthal-Zellerfeld, near Goettingen, in British occupied Germany.

TYLER—Albert H. Tyler, 86, musician, Aug. 23, in Keene, N. H.

KECKLEY—Mrs. Winifred Payne Keckley, pianist-composer, and widow of Alexander P. Keckley, Sept. 7, in New York.

GAUNTLET—Dr. Basil D. Gauntlett, 61, noted pianist and music director of Stephens college conservatory of music, nearly 40 years, recently, in Columbia, S. C.

BERGER—Willy Engel Berger, Austrian composer and pianist, recently in Vienna.

HAGAR—Mrs. Emily Stokes Hagar, 61, soprano who sang with Philby Clive company, Sept. 8, in Philly.

CARRIER—Guy O. Carrier, 29, states WFEA musician, Sept. 6, in Manchester, N. H.

FAY—Dr. Henry S. Fry, 71, music teacher, organist, vice-proxy of American Organist club, Sept. 6, in Cynwyd, Pa.

JENKENS—Roy Jenkins, 61, college player, Sept. 9, in Venice, Calif.

LEPSKE—Julius Lepake, 61, violinist with Philby and later with Los Angeles symph ork, Sept. 9, in Philly.

LIVINGSTON—William Nathan Livingston, 86, cornetist, Sept. 3, in Portland, Ore.

NICHOLS—Ken Nichols, 49, ex-Fay accompanist last in exec post with USO, Sept. 14, in New York.

SPENCER—Robert E. Spencer, 44, writer, Sept. 14, in San Francisco.

GLESE—Waldemar Giese, 65, bassist with the Philby Philharmonic ork, recently, in Brooklyn. Giese and his wife Emma, also 65, were found dead in their apartment.

dick farrell

WITH RAY ANTHONY

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In a few short months the Ray Anthony Orchestra has achieved fame as the most successful all-veteran band in the land! Led by hard driving personable Anthony and his sparkling trumpet, this great organization is currently touring the East, cutting records, making movie band shorts, and doing sensational business at the top spots.

Dick Farrell presides over the drums and leads Anthony's rhythm section through the many intricate arrangements. Dick is a drummers' drummer. He has not only a sharp ear, a fertile imagination, and a subtle, richly-figured delivery, but he is also a schooled drummer. This combination of technical mastery and delirious inventive ability makes him a star of the band and a featured solo artist.

Dick Farrell says:

"... in all the years I've been playing, I have played at one time or other, drums made by every major drum company. In my estimation, the drums, which I am playing now are by far the finest ever built by Wm. F. Ludwig or any other drum company. The workmanship, design, construction and other features make it the outstanding instrument in the field. I am telling you these things of my own volition because I want to pay tribute, in some small way to you and the men associated with you for the magnificent set of drums I am privileged to be playing."

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President

Arnold Ross Busy With James & Wax

By Sharon A. Pease

Arnold Ross is one of the busiest pianists in the business. In addition to his regular work with Harry James' orchestra he has recently made records with groups headed by Charlie Ventura, Willie Smith, Shorty Sherock, Harry Edison, Helen Humes, Ella Logan, Red Callender, Juan Tizol and Babe Russin. He also made a series of recordings for Keynote with his own group and an album of solos for Norman Granz which is scheduled for early release.

Ross was born in Boston 25 years ago. He began taking violin lessons when nine but after a few months switched to clarinet and later to trumpet which he played in the school band. He started piano studies when 12 and after a few lessons with neighborhood teachers sought the guidance of Sam Saxe, who

has been friend and teacher to a number of successful Boston pianists including Bob Kitzis, Joe Lippman, Danny Hurd, Buddy Brennan and Bill Haley.

Arnold made rapid progress and the following summer was playing piano with the dance orchestra at the Empire hotel, Old Orchard Beach, Maine. "It was a summer resort," he recalls, "and in addition to playing with the band I worked as a waiter during the day. I made more in tips than I did playing but killed the golden goose when I spilled soup down a society matron's back."

Worked Cruises

After returning home Arnold resumed his studies with Saxe and began jobbing around town. He left high school during his senior year and with six other Boston boys formed an orchestra for a job on an English liner. The ship made cruises from New York to South America with stops in various Caribbean ports. Arnold celebrated his 16th birthday at St. Thomas, Virgin Islands. After five months he returned to Boston and spent the following summer (1937) on an excursion boat that plied between Boston to Provincetown on Cape Cod.

He went to New York the fol-



Arnold Ross

lowing spring but didn't stay long as his first job was on another ship. This one made cruises to Nova Scotia and Newfoundland. He settled down in New York that fall and started working out an 802 card with some club dates.

Eventually Arnold received a letter from a friend in Frank Dailey's band advising that the accordion player was leaving and that auditions to find a replacement would be held in New York the following week. "I had played some accordion," Arnold said, "but hadn't been too serious about it." However, he made the audition and was selected. When Dailey hired him he asked, "Of course you also play organ?" "Oh, of course," Arnold echoed, then hurried to the Hammond sales rooms where he practiced like mad for two days before the band left

Scottmen In Klink No Valet Service

Elko, Nev.—During Raymond Scott's recent engagement at the Commercial hotel, the boys were padded down in the jury room of the local jail, due to an influx of visiting firemen for the county fair and livestock show.

Their toggery crinkled from traveling, the Scott sidemen called in the klink's key-keeper to see about having their suits sent out to be pressed.

He scratched his head, added: "This jug service does not include valet rustling."

Kiddie Albums Flood Market

New York — Several record companies have the same idea about releasing all available kiddie albums at once, rather than one at a time, in an effort to capture the rich Christmas children's business.

Such are the plans of Continental. And Columbia has just sent eight albums to its distributors.

Columbia sets feature Gene Kelly on Peter Rabbit and other such kiddie fare. This company reports that children's record sales for all companies have jumped from 2 to 27 million in five years.

Musicraft has signed Eddie Cantor to handle its kiddie chores.

town. He was with Dailey a year playing accordion, organ, trumpet, piano on the hot tunes, and some comic vocals.

With Jenny, Monroe
Then he worked a year with

Jack Jenny and played on his famous Vocalion recording of *Star Dust*. Next he joined Vaughn Monroe (1940) and in addition to playing piano turned in two or three arrangements a week. Arnold was with Monroe for two and a half years during the period the band began clicking. His solo stylings were featured in numerous arrangements including the recordings of *Three Little Sisters* and an original *Commodore Clipper*.

Arnold went into the army in 1942 and during the next two years worked with various units playing piano with dance orchestras and trumpet with military bands. He was discharged in 1944 and since that time has been with Harry James. Recorded solos with James include *Confessin'* and *Friar Rock*.

As a style example he has chosen a portion of an original blues entitled *Mauretta*. The title was formed by combining the names of his father and mother, Maurice and Etta. This sophisticated excerpt is typical of a current style trend among dance band pianists. The rhythm section maintains the dance pulse while the piano assumes the role of a solo instrument — basic harmony is sustained by the left hand with the right hand following a flowing melodic line.

Analysis of the treble variations, in the accompanying example, reveals the use of standard techniques: Arpeggios, grace notes, chromatic and diatonic passing tones, neighboring tones and inverted mordents. (The latter device is employed on the first count in measures 4 and 8 of the chorus.) These elements, plus scales, may be used as a practice guide by those desirous of attaining proficiency in this style.

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Building, Chicago 4, Ill.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

Musical tragedy resulted from the fact that the great recording industry came along too late to preserve the pure New Orleans tradition. Willie "Bunk" Johnson, if left to his own devices, might still give us an insight into the past glory. The Kid Ory Crescents are invaluable wax documents. The horns of Buddy Bolden and Emmett Hardy were silenced before they could be etched on wax. However, with the exception of revivals, there isn't any available record of New Orleans music as it actually existed.

Bill Colburn, well known Bunk Johnson-Kid Ory follower, recently played for me a disc that comes as close as possible to being the real thing. The plate was an old Victor made around 1916 by Patrick Conway's Military Band. It is practically a trombone solo on number 18117 *Slidus Trombonus* (a trombone comedy) composed by M. L. Lake. The trombone is played by the late Zue Robertson. The only other Robertson recording was on Jelly Roll Morton's Okeh 8105 *London Blues* and *Some Day Sweetheart*, plus several sides that were not released. However the sides are mostly ensemble and it is hard to realize the jazz feeling of Robertson as it is evidenced on *Slidus Trombonus*.

Referring to an article in Jazz Information back in 1940 we read that C. Alvin "Zue" Robertson was born in New Orleans in 1891 and taught such jazz trombonists as Kid Ory, Honore Dutrey and Miff Mole. During his thirty years of jazz trombone he played with Joe Oliver, Bunk Johnson, Baby Lovett, Olympia Band, Robichaux, Peres's Onward Band, Freddy Keppard, W. C. Handy, Dave Peyton and Jelly Roll Morton.

During his later years Zue lost his teeth and turned his jazz talent towards the piano and organ. Zue Robertson died in late 1943 at his home in Watts, California, a suburb of Los Angeles, leaving one record on which his great New Orleans styled trombone can be heard.

MISCELLANY: Morrie Bercov, the clarinet player who subbed for

Teach so many times, has been on very few records. Dr. Jack Owen of Milwaukee has located a record whereon Bercov's clarinet is showcased. It is Okeh 6687 by Louise Massey and The Westerners with a Curt Massey vocal on *Honey Song* and *Gals Don't Mean A Thing*.

Billy Stennett and his Carolina Stompers recorded *Five Pennies* on Broadway 1194 and the tune is labeled as "Red Nichols" *Five Pennies*.

Rumors are flying about a projected Record Collectors Society. The Record Changer's Board of Advisors made up of Merrill M. Hammond, Jr., Harry Avery, Gordon Cullickson, William C. Love and John Steiner are mulling over the idea.

Rudi Blesh has rediscovered and recorded for Circle Sound, Montana Taylor, the boogie pianist of the twenties. Circle will issue an album entitled *Barrel House Blues* consisting of six sides as follows: *Indiana Avenue Stomp*, *In The Bottom*, *Low*

Perrin Joins Goday's New Music Firm

New York—Jack Perrin, formerly with Famous-Paramount publishers, has been named professional manager for the Peter Maurice American firm recently established by Happy Goday in conjunction with Leeds music. Goday is vice president and general manager.

Victor Selsman and Chuck Goldstein, of Four Chicks and Chuck, are slated to assist Perrin.

Down Bugle, I Can't Sleep, Sweet Sue, and 'Fo' Day Blues. Also to be released in September is a single record by the Eclipse Alley Five: George Lewis-clarinet, Jim Robinson-trombone, Lawrence Marrero-banjo, Alcide Pavageau-bass, and Baby Dodds-drums playing *The Girls All Love The Way I Drive* and *Bucket Got A Hole In It*.

What Is It?

New York—First it was Jazz at the Philharmonic, the Norman Granz-Moe Asch productions. And now comes the ultimate: Black and White's forthcoming album series, *Ralph Bass Junior Jazz at the Auditorium*.

Jazz Series Under Way In Schenectady

Schenectady, N. Y.—Inaugural jazz session here was greeted by 500 enthusiastic fans Sept. 15. Splitting duties on the stand was the Billy Page trio and sidemen from various locations in the district. Bash was first of a weekly series planned.

Entire bash was recorded by Carl Lamb, local fan and engineer, who plans to release limited edition of discs to local fans.

Mounties Seek McIntyre Horns

New York—Somebody is walking around Canada with a couple of the hottest horns in the country.

The horns are Hal McIntyre's sax and clarinet. And the reason they're so hot is they are not ordinary horns. In addition, the Mounties have a complete description of the instruments with their serial numbers. Horns were a Selmer alto sax, number 16680 (cigar-cutter model), and a gold-key Selmer clarinet, number K-3807.

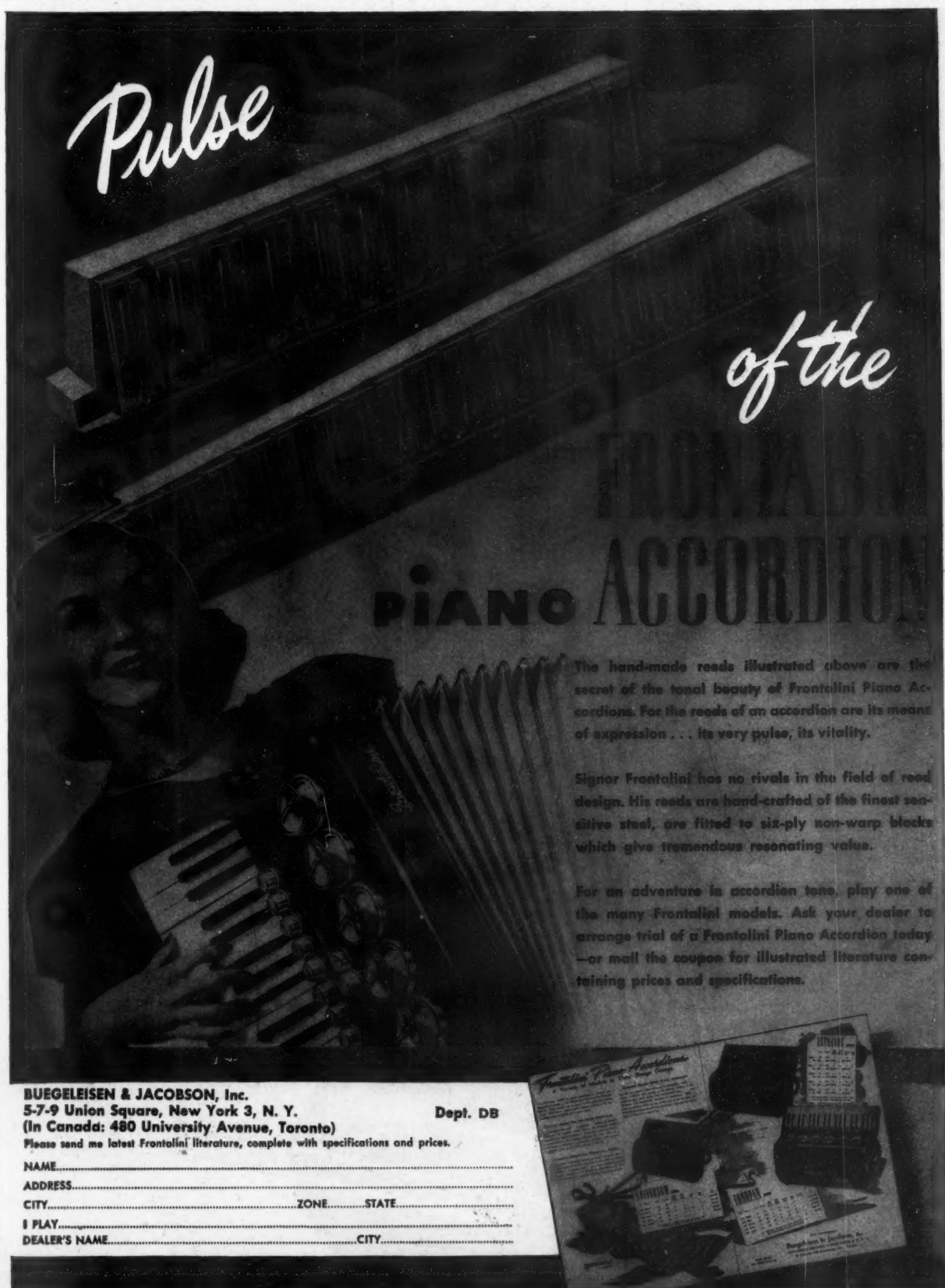
Instruments were nabbed from McIntyre Friday, Sept. 13, while the band was on a one-nighter in Edmonton, Canada.

Band, handled by William Morris, is currently at Tunetown ballroom, St. Louis.

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New Formula For Video Make-up

Simplicity Best Bet, Vocalists Are Told

By EDDIE RONAN

New York—Simplicity is the keynote for television make-up. And the sooner girl vocalists learn this, the better they'll look on the video screen.

Like most everyone else, I thought television make-up (like all other facets of the business) was veiled in abstruse mystery. But, a talk with a few of the better-versed video chiefs dissolved all perplexities and laid the pancake problem out as clearly as ABC. "First, let's get this straight,"

said Jimmy McNaughton, art director of CBS television here, "black-and-white television is different than both still and motion pictures including technicolor—it doesn't glamorize. It shows women as they

are. "This may frighten a lot of gals," he continued, "but it shouldn't—too much. With a little more than street-make-up care, a girl will display pleasingly beneath video lights. That is, if her features are pleasing. To date, there has been no make-up tricks in tele for facial feature extension of shadowing, or highlighting to bring out special contours, or to create that shallow-cheek effect. And, we can't cut away double chins."

White Skin Toughest

White skin is the biggest stumbling block in video make-up because a pure white object on the tele screen flares up or "blooms" and loses all distinctive features. Other colors present their problems. Red, as measured on the

present iconoscopes used in television, reflects light which when seen on the tele screen registers much lighter in shade than it is in real life. As a result, when red lipstick is used, it appears shades lighter on the black and white gradations of the video screen than it does when seen directly. While, green of the same shade value with regard to black and white screenings shows relatively darker. Black loses shape features and results in an amorphous black spot.

"A brownish-red base has proven to be the most suited color for all television make-up," McNaughton said.

Simplicity Is Best

McNaughton, who had three years with NBC television before entering service, designed scenery

for MGM from 1944 to '45 and has been with CBS for the past year, contends that since tele is a frank medium, and as yet hasn't been exposed to the chi-chi touches of the theatrical field, simple application of make-up brings best results. Most suitable base, he believes, is any similar to Max Factor Pancro No. 27 or No. 29, the latter for girls with extremely fair skins.

For eye shadowing, he suggests a Pancro No. 34 or a similarly shaded grease paint. Lipstick and eye-lining show best with the use of a dark-brownish red, and an ordinary brown eyebrow pencil pulls best results in that department.

Perfect Blending a Factor

"The most important factor," McNaughton added, "is perfect blending of make-up once it has been applied. Drawn lines, as used in stage and movie make-up to accent eye corners and the like, are out since they show too harshly in video. Even an exceptionally smooth application of mascara is important."

Hair problems arise only for those having black tresses. Black, as previously mentioned, becomes shapeless. Red and auburn topers screen only slightly lighter than they really are and even blondes come through cleanly. But brown hair shows best.

Harry Spears, although currently out of television (now a producer-director for a leading advertising agency), began experimenting with video make-up 13 years ago. With all the experimenting done during recent years, he still feels a most important factor is proper synchronization between the girl's make-up and the studio backdrop—otherwise, the screen shows too great a contrast for good scanning and the gal fades into the background and is lost.

Make-up More Important

"When we first began," Spears said, "emphasis was placed on production rather than on effects. Now, since facilities give more latitude of movement, and concentration can be thrown from full figure to facial close-ups, even more attention must be placed on make-up."

"Years ago we tried about every combination of make-up under the sun to bring out features properly. Blue lipstick, grey-black eye shadow, green lipstick. Everything. One time we even treated one side of a girl's face with a light cream to obtain a reflection source so that her nose would show in full-front shooting. You know, full-front shots used to leave a face very flat. Even Hollywood make-up men were baffled by the problems of television. It was a little too new then. Now, the problems seem to be ironed out fairly well."

That's the make-up picture under the black-and-white projection of television today. When color video comes into its own, Spears says, there should be even less make-up difficulties as "color pick-up will be closer to true color. And even more accurate than technicolor."

Some Tips for Clothes

Don't wear all-black or all-navy blue dresses, or dark green. Masses of very dark colors cause what technicians call "edge-flare." This occurs when dark figures or dark masses are cut by the edge of the screen.

All-white dresses are as bad. White masses "bloom" (as mentioned before) and television's contrast range must be kept within certain confines for best broadcasting. To keep white masses from "blooming," control operators must darken the whole screen thus making eyes, hair and other darker objects look like black holes in the screen.

Black or white trim or flowers on dresses—so long as they don't appear in large masses—are okay. To get the effect of a white dress, wear light, warm colors—orange through light red.

Light blues and medium reds show up greyer.

Medium blues, greens and browns offer the best means to effect dark or black clothes.

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To the bobby-soxers and Sinatra screamers of today, the megaphone is not significant. To them it represents only athletic coaches and cheer leaders.

But many of their mothers would sigh and practically

swon two decades ago at the mere sight or even the mention of a megaphone. To them it meant only one thing, Rudy Vallee, the Frankie Boy of 1927.

Rudy became an idol, you see, before public address systems were installed in theaters and night clubs, the only microphone available was the one he used for radio broadcasting, and he really needed a megaphone to carry his croons to his audiences. So it became his trade-mark.

It Happened Before

Many persons examining the present day Sinatra phenomenon lose sight of the fact that the hysteria over Vallee was just as great and inexplicable in the late twenties and early thirties. There probably was less public demonstration in the case of Vallee for, in reverse of the Sinatra formula, he formed his popularity on the radio, made personal appearances later. But Rudy still was the center of many a mob scene.

Rudy convinced his multitude of feminine fans that their time was his time by countless broadcasts over small stations from his own night club, the Villa Vallee on the upper east side of Manhattan. Any open time on these radio stations, and in those days there were plenty of gaps, was instantly filled from the Villa Vallee. Some non-admirers even spread the canard that Rudy organized checker tournaments among his musicians, to have them at hand when broadcasting calls fell in.

Males Got Nasty

But that wasn't the worst falsehood circulated about the curly-haired crooner. Disgrun-



Jimmy

tled males, jealous of the devotion of their wives or sweethearts to the idol, began calling him a sissy. Vallee was obliged to hire a newspaperman from his home town in Maine, Milan Welch, to launch a publicity campaign concentrated on killing those rumors.

Milan planted photos of Rudy with boxing gloves and stories about his navy service during the first war. Rudy helped his press agent along by nailing night club hecklers and other obnoxious characters with an uppercut now and then. Eventually even guys who didn't like his singing were obliged to admit that Vallee was a he-man.

Rudy Had Imitators

Just as Sinatra has his imitators, Rudy met a lot of competition, too, in his day. Bert Lown and Ozzie Nelson came closer than any other singers to an exact duplication of Vallee's style. Bert became Rudy's partner at one time in the course of his career, and Ozzie finally quit singing through his nose, hired and later married Harriet Hilliard, won success strictly as a band leader.

I threw the first party, according to Rudy, which ever was

given in his honor. He was closing a long engagement at the Brooklyn Paramount to leave for Hollywood to make his first picture. Ben Pollack, whose publicity I was handling, was opening the same week at another Brooklyn theater. So we arranged a press cocktail and swimming party, with Pollack as host and Rudy as guest of honor.

We had a record attendance of newspapermen and Broadway characters and Rudy was so delighted that he insisted on paying the liquor bill, a gesture hardly in keeping with his well-advertised conservatism. Pollack, on the other hand, was slightly miffed because the guests paid more attention to the guest of honor than to the host.

Jimmy Played Cornet

My next encounter with the fabulous crooner was in 1930, when I was a member of the Balaban & Katz advertising department and Vallee was booked into the Chicago theater. Because I had been friendly with him, I was assigned as liaison man between him and all departments.

With the assistance of Louis Lipstone I induced Jimmy Petrillo, then president of the Chicago local, to take a five piece band

to the railroad station and welcome Vallee on his first visit to Chicago. Jimmy wore a derby hat and played cornet in the band. He did not use the derby as a horn mute, but I think the band only cost us scale, anyhow.

Rudy always was a stern disciplinarian with his musicians and with members of his personal staff. I made a tie-up for him with the manufacturer of a nationally advertised fountain pen. Gag was a photo of the star autographing fan pictures, for use in advertisements. In return they offered the singer a supply of pens.

Tells Off His Staff

Vallee asked for three desk sets and a dozen single pens, each of the latter numbered and stamped with his name. When they were delivered he called his personal staff into his dressing room, including Ken Dolan, his manager; his valet, his personal secretary, two stenographers and a couple of band boys.

"Every time I'm asked to autograph a photo or sign a contract," he told them in a loud, determined voice, "there never is a blankety-blank pen at hand. And when there is, there's never any blankety-blank ink in it! Here are a dozen new pens, each

one numbered and with my name on it. I want all of them kept at hand and when I call for Rudy Vallee No. 7, you blankety-blank numbskulls, it had better be placed in my hand in a matter of seconds and be filled with ink or I'll throw every last one of your blankety-blank you-know-whats out of this organization!"

Toscanini With NBC Ork Again

New York—Arturo Toscanini has returned to America where, beginning Oct. 20, he will conduct the NBC Symphony Orchestra for 16 Sunday concerts. The series will be divided into two parts, and in the interlude Toscanini will return to La Scala in Milan, Italy, to conduct opera performances. He had recently been in La Scala raising money for restoration projects.

During Toscanini's absence, the NBC Orchestra will be led by Fritz Reiner and Eugene Szenkar. The latter is the former director of the Palestine Symphony Orchestra and present director of the Rio de Janeiro Symphony Orchestra.

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Dixieland In Oriental Setting Still Same Dixie

Los Angeles—Dixieland came to the Orient in January when a six-piece combo of fine jazz musicians landed in Manila to begin a six-month series of one-a-days throughout the Pacific as the fulfillment of a dream for jazz-hungry servicemen and for the group's leader, ex-GI Grant Thompson.

With sixteen years of small-band experience behind him, Grant "Red" Thompson was inducted into the army in 1943 and placed in the Fort Douglas (Utah) ACF band. Throughout two and a half years in the army, he pointed out to Special Service officers the advantage of small, mobile combos that could go anyplace, play to any sized group of men, and play the music that young GIs wanted. But the brass stuck to the tradition of big bands. Discharged from the army in

1945, Thompson met an old friend, tram-man Jake Flores, formerly with McIntyre, Teagarden and Cugat, in Los Angeles. They discussed Thompson's idea and the possibility of forming a dixieland combo to entertain servicemen overseas.

Take Wingy's Men

Flores introduced Thompson to other dixieland men in L.A., most of whom were playing with him in Wingy Manone's band. Final selection of personnel for the combo was: sax, clarinet, and leader, Grant Thompson; piano, Bill Campbell; bassist Dale Mullings; drummer Howard Robbins; trumpet, Ned Dotson; and trombone, Jake Flores.

Other performers were added by the USO, and the show, MC'd by Thompson, went overseas under the name "Gilbert and Lee

Before and After What, Miss C.?



New York—Looks like a bunch of charade characters trying to put across *Burmashave*, but it's only Ray Anthony, who leads a band; Rae Caldwell, who poses pretty for Conover, and The Great Scott (with beard), who is a disc jockey at station WLIB.

Varieties," from the show's featured novelty act.

'Blues' Gets Hand

Proving Thompson's argument

about the mobility of a combo, the show played to isolated units, many of which had never before seen a USO show. And everywhere they went, the band, with its opening theme of *Jazz Me Blues*, got a terrific reception. At the Ernie Pyle theater in Tokyo, ovation for the show was clocked as the best hand ever given to a USO show in that theater.

The men of the combo have decided to stick together after they return to the United States. The group plans to work on the west coast.

—Bob Downer

Dexter's New Book Ready

New York—*Jazz Cavalcade*, a historical review of the jazz and contemporary big-band world since the New Orleans days, written by Dave Dexter, former *Down Beat* staffer and now associated

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Long Hairs In Red Again For Philly Season

Philadelphia—The long haired business in Philly is still not self-sustaining, according to a statement by Orville H. Bullitt, President of the Philadelphia Orchestra Association. The 1945-46 season ended with a net deficit of \$24,229.46 it was revealed at the annual report meeting of the board of directors.

But the actual operating deficit was \$78,500.82. This was offset by an income of \$51,670.36 from an endowment fund, and contributions of \$2,601. The deficit for the 1944-45 season was a trifle more, \$25,478, so you might say that some ground has been gained, but very little.

The blame has been placed in the most part on the same ticket prices, which have been in effect since 1940, in spite of a 25% payroll increase, railroad increases, upped hall rental rates, and more trucking and hauling costs.

The Hooper of the Saturday broadcasts went from 2.5 to 3.1 during the season. Also, record releases have built up in popularity.

The report finished on a high note when it was disclosed the orchestra played to the largest total that any symphony orchestra in the country has ever played for, 630,000 persons in 172 concerts.

with Capitol records, is set for a November release.

Book will be pubbed by Criterion Books, an affiliate of Capitol Songs and Criterion Songs, headed by Mickey Goldsen. Effort will be the first of a series of music volumes Goldsen proposes to publish and sell through music stores and newsstands as well as the regular bookstore outlets.

Book runs 16 chapters, 300 pages and has a section devoted to the role trade publications have had in jazz development.

Cozy On Stage

New York—Drummer Cory Cole, who recently packaged his drumming with a three-boy, two-girl native dance group, took the unit into Loew's State on Broadway, Oct. 3.

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"Extraordinary talent... brilliant technique... breathless speed and accuracy... a perfect magician of romantic harmony..."

No, these aren't the ravings of an overenthusiastic press agent. They are direct quotations from well known and sober-minded critics after hearing Doris Stockton perform either in jam-packed concert halls or as featured soloist with such organizations as the New York Philharmonic—Leopold Stokowski and the Hollywood Bowl Orchestra, and others.

Meteoric is the word for Doris. Her fame is another demonstration of the marimba's power of expression, and its place in the family of basic musical instruments. Of course she plays a Deagan.

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Louanne Hogan Demonstrates Steps in Cutting a Record



the mike, smiling sweetly at the engineer and waiting for the signal. Next, she's on, watching the score closely as she vocalizes. Finally, the song is ended and Louanne's pleased expression indicates that it was a good take.

Los Angeles—One of the newer and prettier songbirds of the day, Louanne Hogan, shows the progressive steps in waxing a number during a session here at the Musicraft studios. In the first panel Louanne discusses the song with the musical director, Earle Hagen. With the arrangement in mind, she poses at

and show up in paper hats. I don't make them buy uniforms and, in Tough's case, we even arranged an apartment for him just two blocks from his job."

'Unrehearsed Mistakes'

Condon pointed out that Re-Bop music was carefully planned or read and always played the same way. "At least when we make mistakes, they're not rehearsed."

"As for Dave saying our customers are snobs from Princeton who carry copies of F. Scott Fitzgerald in their pockets, a paltry percentage have attended Princeton... as customers at football games. And the only copy of Fitzgerald I've ever seen in the club was carried by Dave Tough."

All Star Show Into Broadway Zanzibar

New York—Cafe Zanzibar on Broadway swung into full production for its fall vehicle, showcasing the Ink Spots, Thelma Carpenter, the Eddie Vinson band, the held-over Claude Hopkins crew, and an assortment of comedians, dancers and girls.

Cab Calloway, who closed there last month, currently has his band at the Howard theater in Washington.

Brown Dots Get Spilled In Wreck

New York—A car in which Deek Watson and the Brown Dots were riding late last month careened off the road near Paterson, N. J., ran down a steep embankment and narrowly missed sideswiping a tree.

Pat Best, guitarist for the group, was thrown from the car but no one was injured seriously. Car damage was \$250.

Condon Raps Dave Tough For 'Re-Bop Slop'

(Jumped from Page 4)

sections. Probably was referring to a friend's operation."

Only Played Good Jazz

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Dick Chats with Musicians



New York—When Dick Haymes, on a recent visit to Manhattan, took 200 newspapermen for a boat ride, three former Paul Whiteman stars provided musical entertainment. That's the fabulous Red McKenzie in the foreground, Al Duffy with the fiddle and pianist Frank Signorelli gazing at Haymes.

Raeburn Theater Date Sub-Par

Los Angeles—Boyd Raeburn's first theater date on the coast with his new band proved somewhat of a flopperoo. Band, into

the Million Dollar theater here last month, pulled a very so-so trade, with most of the music obviously over the heads of those who did walk in. Band pulled about \$20,000, was topped the week before by the Teen-Agers ork, who did a mild 22 grand.

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Oh, Brother!

(Editor's note: The following is printed without change from a Broadway press agent release to Down Beat)

New York—Jean Rose's original score for her rink show at Broadway's Iceland restaurant has produced a new band, the Mansfield Lane orchestra. Formerly a trio, the group added two trumpets and a trombone plus special orchestrations utilizing the electric organ to achieve effects of a twenty piece orchestra. Their special pre-show overture has patrons suspecting there's another dozen players helping out from under the Smorgasbord table.

V Discs By Mix

GG series of those overseas V discs headlined by Frank Sinatra conducting two Alex Wilder compositions, slated for later release as a Columbia Records album. Sides here are for bassoon and English horn. There are two sides from the Kostelanetz *Exotic Music* album, Toscanini conducting the *1st Movement* from Mozart's 40th Symphony, the Boston doing Salome's

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Dance, and Toscy conducting several Italian overtures.

Spike Jones murders parts of *Nutcracker Suite*, while Sinatra and Shore sing a very pretty *My Romance*. Two of Boyd Raeburn's originals are backed by Hoagy Carmichael singing some things from the film *Canyon Passage* and Riverboat Shuffle, while the *BC Quintet* lightly does *Exactly Like You* and *Art Tatum* turns out a lyric *Where Or When*.

Marie Greene's *Don't Ever Let Me Go* (adaptation of Tchaikovsky's *Romance*) shows more of her delightful controlled vibrato, delicate phrasing, and good quality. Other pops by Dinah Shore, Bing, Helen Forrest, and Anita Boyer.

Lots of unusual sides in the *HH* series of V Discs. Civies merely drool while GIs get Christmas carols with Frank Sinatra, Dick Haymes, and Nelson Eddy. Classicists will dive for the 4th

movement of the Prokofiev 4th Symphony, first waxing of it out to my knowledge. It's by Rodzinski and the N.Y. Philharmonic. There are also Bohemian excerpts conducted by Toscanini with a Met cast.

Plenty of Good Vocals

There's a mob of fine singing: Marie Greene's *Penthouse Serenade* backed by Evelyn Knight with the ever wonderful Chittison Trio doing *St. Louis Blues*, the Pied Pipers doing *Easy Street*, Mildred Bailey doing *Squeeze Me* and *Rockin' Chair* (latter backed by Paul Baron), Perry Como and the *Prisoner of Love*, Bing, the Dinning Sisters, Ella's *Tisket*, and Hoagy Carmichael.

Instrumentals, possibly the best balanced and most interesting the now Mister Tony Janar ever supervised, include a two- (Modulate to Page 21)

Outside Sidemen



New York—Late in 1896, in a respectable Brooklyn home, was born Harry Kenneth Hanann. It's a very good thing for the music business that he was, otherwise half the deals consummated in the RKO Bldg's Gateway Restaurant would go unlubricated. Head honcho there for the last three years, Harry has become an institution in the business. Not only does he make with the mellow things that keep conversation going, he is a walking source of information as to who is where and why, and a barometer of how things are going in the trade. Says the ratio between beer and whiskey checks is a sure sign as to how many bands are on a panic or rolling in the velvet of a theater tour. Likes Glenn Miller, Woody Herman, and a stage named Joan Brooks—claims her homey-styled singing is real attractive.

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Bunk's 2nd Try Proves His Horn The Real Thing

Chicago—Bunk Johnson pretty well vindicated himself at last month's Hot Club session here. The horn he played then was a wonderful slice of authentic New Orleans.

Bunk was in a spot because of his miserable Orchestra Hall concert a few days previous. That was about as perfect a snafu and lesson in how not to put on a jazz concert as could be had. The Hot Club session, more informal and simpler, was more to the point.

Group Uncertain

The group surrounding Bunk, composed of Don Ewell, piano; Snags Jones, drums; John Lindsey, bass; Mike Mitchell, clarinet; and Al Wind, trombone, failed to come through completely. The ensembles were weak and uncertain. It wasn't until after intermission, when dancing was allowed, and when the men took their solos up before the mike, that the rather small crowd responded with anything like enthusiasm. Then Bunk responded with a more enthusiastic horn. Session broke up with *High Society*, a tune Bunk loves. The *Society* he played was from way back—and he showed everybody how it was supposed to be played.

Bunk's Tone

Bunk's horn was notable mainly for its beautiful tone. His ideas were simple and direct, phrased nicely when his technique would allow—which was most of the time. He played some obvious things, but with Bunk it wasn't cliché, it was the real thing. But what still got the crowd wasn't his horn—which is certainly not the best. It was simply the idea of a musician out of the past still able to play, and beautifully, the real stuff. It made the contemporary style imitations of New Orleans music sound terribly trite.

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Buddy Celebrates Birthday



Montreal—Jean Sablon, French star, congratulates Buddy Clark, whose band recently rounded out its first year at the Mount Royal hotel here and still is featured on the Normandie Roof. Buddy got out of service just a little over a year ago.

Tomlin's New Ork

Hollywood—Pinky Tomlin launched his new band with a one-week break-in date at the Trianon ballroom last week. Outfit has five brass, four saxes and three rhythm. Drummer and arranger is Billy Banks, who has headed his own combo hereabouts.



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RECORDS

Latest with the Children's Chatter is Signature Records which has actor Victor Jory to give for the kiddies. . . . Sal Franzella, jazz radio clarinetist, has signed with Swan. . . . Jack Leonard has gone with Columbia pictures, not Columbia records, as erroneously reported in this column. His wax-works is Majestic.

Cardinal Spellman has recorded his own poems for Victor. C. P. Jaeger was elected v.p. in charge of sales and manufacture for Audience Records. Firm will feature big radio comedians and other such talent. . . . Albert Earl is the new assistant advertising manager at Columbia. . . . Columbia has remodeled the Remington Arms plant at King's Mills, Ohio, and will use it to handle pressings for the middle west. Set-up is expected to more than double Columbia production. Other plants are in Bridgeport and Hollywood, with others scheduled for Beverly Hills and Mexico City.

Raymond Scott has been pacted by MGM WAX. . . . Keynote denies any trouble with royalties. Auditors representing publishers are currently checking the Key-

Talking About Kenton, Natch!



New York—Discussing the forthcoming engagement of Stan Kenton's band at the Paramount theater here are, left to right: Carlos Gastel, his personal manager; June Christy, his popular vocalist; Tom Rockwell, president of General Artists Corp.; Ben Bodice, in charge of radio at GAC, and lanky Stan himself.

note books but any reports of non-payment are, at present, mere conjectures.

Victor has signed Pat Flowers, "Fats Waller's protege." Flowers is scheduled to open at Condon's

Oct. 14. . . Capitol now has Jack Smith, formerly with Majestic. . . . Majestic has signed the Merry Maes. . . . Continental has a children's album gimmick that features a cardboard cut-out of an elephant, complete with moveable

Vanguard Doing Both Jazz & Classical Wax

New York—Headed by James Blish and Ralph Hunter, a new record firm, Vanguard Records, is devoting its efforts to the issuance of jazz and classical originals as well as standards never before cut or long out of print.

A five-piece unit cut the first four jazz sides the first week in September. Numbers were Freddie's Jump, Solid Geometry, Squares, Lazy Afternoon and Gettin' Thru.

Personnel on the date: Al DeRose, clarinet and alto; Freddie Bredice, guitar; Red Camp, piano and leader; Millott Vernick, bass and Billy Webb, drums.

tail. Cover encloses Teeny The Elephant Detective.

Cosmo has Tony Pastor recording an album of Songs of the South from the Disney production of that name. Hal McIntyre has a two sided version of Scarecrow and Amber, one taken slow the other with kicks. Also on the Cosmo agenda is Larry Clinton's I Want a Beautiful Girl from The Jolson Story. The reported tiff between Clinton and Cosmo did not bring a recording ban from the AFM. The Modernaires with Paula Kelly have been resigned by Columbia.

LOCATIONS

Mutual Broadcasting starts a Burl Ives program, via transcription, on Oct. 6, 8 to 8:15 p.m. EST. Sponsor is Philco. On the same net, the Army recruiting service presents Sound of Thursdays 8 to 8:30 p.m. EST. Mark Warnow's orchestra is featured.

Merle Pitt has left WNEW with Ray Ross taking over as musical director. Ross has been staff organist and accordionist. He had previously been accompanist for Larry Adler, Hildegard and others, who had one of the country's most musically studio combos, was a change of atmosphere and is currently working on new plans.

Tommy Tito and his Makers are currently working at the Haselton nite club with Mame Caruso on vocals. . . . Henry Olson, one-time advance man for Keaton, Donahue, Tucker, Hall and, most recently, Benny Goodman, has opened an office in Newark with Pat Schilly. Firm will handle national record exploitation.

Clyde Bernhardt and his orchestra is now being handled by Popular Enterprises, New York. . . . The Velvetones are currently at the Hotel Edwards, Middletown, N. Y. . . . Ollie Shepard, pianist, singer, composer and arranger, has organized his own instrumental-vocal quartet. Allan Best has moved from Cam Music to Chelsea.



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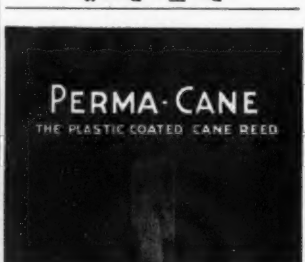
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V Discs By Mix

(Jumped from Page 18)

aided excerpt from Duke's *Black, Brown, and Beige* with Marie Bryant singing the *Blues*, while the band does the *West Indian Dances* and *Sugar Hill Penthouse* on the flipover. Frankie Froeba's piano beers a couple of backroom ballads, while Les Paul goes through an original by him and Janak and *This Can't Be Love*, Rogers-Hart oldie. Bunk Johnson's gang in another of the Stuyvesant Casino sessions, this time *Snag It*. Tatum again in *I'm Beginning To See The Light* and *9.20 Special*, a little hastily done even for Art.

Flip's Wild Tenor

Blues In The Night is lushed up by Kostelanetz, though his strings certainly always have beautiful tone. This arranger needs instruction on writing time passages. *Dinah* worked over by Red, Teddy, Shavers, Specs, Al Hall and Tommy Kaye shows Shavers once again to be an exciting hornman who makes his flawless technique count. Hawkins gets in his famed *My Ideal* solo, while the Herman Herd is represented by Meshugah for Chubby Jackson's octet, and *Dancing In The Dawn* by the full

It's Frankie?



New York—No foolin', this is Frank Sinatra. He's the crooner's first cousin, comes from Ho-

band. Honors on the first to Flip's tenor, with as wild a closing chorus as you'd want.

Dawn opens with Candoli playing against men's voices, after

boken, and was, for some time, THE Frankie's man Friday. Needless to say, there were many unhappy moments when the two Frank Sinatras operated in the same area at the same time.

The first week this Frank was with The Voice, he was given the job of checking the whole Sinatra entourage out of the Astor Hotel. He got the bill, wrote out a check for the proper amount and signed it "Frank Sinatra." The clerk got in a dither and called the assistant manager. The assistant manager called the manager. The manager took a couple of piercing looks and sneered: "Put on a lotta weight since last night, haven't you, Mr. Sinatra?"

Frank—that is, the Frank in the picture above—tried to explain but before he could say "It's this way . . ." a couple of very large house dicks moved up and took over.

A call to Frankie—the Voice, that is—and the whole thing was cleared up . . . at the Astor. But, thought fat Frankie, next week it'll be Philadelphia, then Chicago, then . . .

A year of it and Frankie (The Voiceless) took a job in a ship yard. (Staff Photo by Got)

which Woody picks up the vocal against the same background. It's a quasi-spiritual effect with "soprano obbligato" added. Rhythm obliges a little towards the end, with a drum-clary conclusion.

A couple of Les Brown instrumentals and Fats Waller organizing *Solitude* close things out—wish that all commercial collections were as well done as these.

Territory Band Gets Notice



Buffalo—Attracting good comment in this vicinity is the Mickey Solomon Sextet, playing at the Shangri-La in North Tonawanda. The members, all ex-G.I.'s, are Nick Parco, piano; Wally Schuman, bass; Bill Franz, drums; Mickey Solomon, tenor sax; Jimmy Rago, clarinet and Tom Wharton, trumpet.

As Redman Crew Took Wings



New York—Don Redman and his orchestra, which opened September 15 in Copenhagen for a European tour, posed here beside the plane in which they flew to Denmark. Left to right: Manager James Evans, Don Byas, Mrs. Redman, Tyree Glenn, Don himself, Charles Evans, Byford Oliver. (Photo by Cecil A. Gordon)

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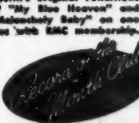


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Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; c—country club; CBA—Consolidated Radio Artists; MC—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A
Abbott, Dick (Pere Marquette) Peoria, Ill., h
Agnew, Charlie (Plantation) Dallas, Texas, Clang, 10/23, nc
Anderson, Wally (Del Mar Beach) Santa Monica, Cal., Clang, 10/19, nc
Arnas, Deal (Bob Hope Show) NBC, Hollywood, Cal.
Armstrong, Louis (Goldwyn Studios) Hollywood, Cal.

B
Barron, Blue (Edison) NYC, h
Basie, Count (Rainbow) Randevu, Salt Lake City, Utah, 10/7-12, nc; (Lincoln) Los Angeles, Cal., 10/15-21, t
Beneke, Tex (Mission Beach) San Diego, Cal., 10/11-13, b; (Million Dollar) Los Angeles, Cal., Clang, 10/22, t
Benson, Ray (Stetler) Detroit, Mich., Clang, 10/14, h
Bloom, Walter (On Tour) FB
Bothwell, Johnny (On Tour) GAC
Bradshaw, Tiny (Paradise) Detroit, Mich., Clang, 10/10, t
Brandon, Henry (Edgewater) Chicago, h
Brandynne, Nat (Stetler) Washington, D. C., h
Brooks, Randy (400 Rest.) NYC, nc
Buss, Henry (Palace) Youngstown, Ohio, 10/7-9, t; (Down Town) Detroit, Mich., 10/18-19, t; (Club Madrid) Louisville, Ky., Clang, 10/18, nc
Byrne, Bobby (Roseland) NYC, b

C
Calloway, Cab (Howard) Washington, D. C., 10/7-10, t; (Royal) Baltimore, Md., 10/11-17, t; (Earle) Philadelphia, Pa., 10/18-24, t
Carle, Frankie (Michigan) Detroit, Mich., 10/17-18, t; (Oriental) Chicago, Ill., Clang, 10/18, t
Carter, Benny (Rio Casino) Boston, Mass., Clang, 10/19, nc
Cassell, Allyn (Trianon) San Diego, b
Cavallaro, Carmen (Ciro's) Los Angeles, Cal., nc
Claridge, Gay (Chez Paree) Chicago, nc
Coleman, Emil (Waldorf Astoria) NYC
Courtney, Del (Oriental) Chicago, Clang, 10/17, t
Crosby, Bob (Rko) Boston, Mass., 10/18-19, t
Cummins, Bernie (Plantation) Houston, Texas, nc

D
Davidson, Cee (Rio Cabana) Chicago, nc
Donahue, Sam (On Tour) GAC
Dorsey, Jimmy (Plantation) Houston, Texas, 10/19-20, nc
Dowell, Eddie (Blackhawk) Chicago, nc
Dunham, Sonny (Peacock) Jacksonville, Fla., 10/15-23, nc

E
Eckstine, Billy (Million Dollar) Los Angeles, Cal., 10-14, h
Eldridge, Joe (Paradise) Detroit, Mich., Clang, 10/10, t
Elgart, Les (New Yorker) NYC, h
Ellington, Duke (Aquarium) NYC, nc

F
Fairbanks, Mel (Buttercup Hill Club) Lunenburg, Mass., nc
Ferguson, Danny (Partridge Inn) Augusta, Ga., h
Fields, Herbie (Tremont) Bronx, N. Y., b
Fisher, Buddy (Trianon) Philadelphia, b
Flindt, Emil (Paradise) Chicago, b
Foster, Chuck (Donahue's) Mt. View, N. J., Clang, 10/11, nc; (Topper) Cincinnati, Ohio, 10/19-20, nc

G
Garber, Jan (Aragon) Ocean Park, Cal., b
Gray, Glen (Terrace) Newark, N. J., Clang, 10/14, b
Gillespie, Dizzy (Howard) Washington, D. C., 10/18-24, t

H
Hawkins, Erskine (Paradise) Detroit, Mich., 10/11-17, t; (Regal) Chicago, Clang, 10/18, t
Hayes, Sherman (Bismarck) Chicago, h
Henderson, Fletcher (DeLia) Chicago, nc
Herman, Woody (Avodon) Los Angeles, Cal., Clang, 10/14, b; (Metropolitan) Houston, Texas, Clang, 10/17, t
Howard, Eddy (Club Madrid) Louisville, Ky., Clang, 10/10, nc
Howell, Buddy (Plantation) Mt. Vernon, Ill., nc
Hudson, Dean (Roosevelt) New Orleans, La., Clang, 10/14, h
Humber, Wilson (Claridge) Memphis, Tenn., Clang, 10/10, h; (Hoquels Garden) Louisville, Ky., Clang, 10/12, nc
Hutton, Ina Ray (Band Box) Chicago, Clang, 10/11, nc

I
International Sweethearts (On Tour) FB
Irwin, Gene (Chin's) Cleveland, r

J
James, Harry (Meadowbrook) Culver City, Cal., Clang, 10/10, nc
James, Jimmy (Trianon) Southgate, Cal., Clang, 10/8, b
Johnson, Buddy (Sevory) New York City, Clang, 10/18, t; (Apollo) New York City, Clang, 10/18, t
Jones, Don (Washington Inn) Mammoth, N. Y., nc
Jordan, Louis (400 Club) NYC, nc
Joy, Jimmy (Music Box) Omaha, Neb., 10/18-19, nc
Jurgens, Dick (Aragon) Chicago, b

K
Kassel, Art (Trianon) Chicago, b
Kaye, Sammy (Meadowbrook) Cedar Grove, N. J., Clang, 10/8, nc
Kenton, Stan (On Tour) GAC
King, Henry (Roosevelt) NYC, h
Kirk, Andy (Apollo) NYC, 10/11-17, t; (Rio) Boston, Mass., Clang, 10/20, nc
Klauer, Stephen (Edgewater Beach) Chicago, Ill., Clang, 10/11, h

L
LaRrie, Lloyd (Iroquois Gardens) Louisville, Ky., Clang, 10/11, nc
Lawrence, Elliot (On Tour) GAC
Lewis, Ted (Latin Quarter) NYC, nc
Leonardo, Victor (Bill Green's) Pittsburgh, Pa., Clang, 10/17, nc

M
Lombardo, Guy (RKO) Rochester, N. Y., Clang, 10/9, h
Long, Johnny (Walnut Grove) Baltimore, Md., 10/10-23, nc
Lunceford, Jimmie (On Tour) WM

N
Martin, Freddy (Ambassador) Los Angeles, Cal., Clang, 10/8, h
Mason, Sully (Lowry) St. Paul, Minn., Clang, 10/17, h
Masters, Frankie (Chase) St. Louis, Mo., Clang, 10/17, t
McCoy, Clyde (Stevens) Chicago, h
McIntyre, Hal (Tune Town) St. Louis, Mo., Clang, 10/13, b; (Palace) Akron, Ohio, 10/17-20, t
McKinley, Ray (Palace) Youngstown, Ohio, 10/10-13, t; (Palace) Columbus, Ohio, 10/14-16, t; (Palace) Canton, Ohio, 10/18-20, t
Morgan, Lucky (Rivera) St. Louis, Mo., Clang, 10/10, nc; (National) Louisville, Ky., 10/11-28, t
Monroe, Vaughn (Commodore) New York City
Morgan, Russ (Biltmore) Los Angeles, Cal., h
Morrow, Buddy (Post Lodge) Larchmont, New York, nc

O
Nagel, Freddy (Palmer House) Chicago, Clang, 10/10, nc
Oliver, Eddie (Mocambo) Los Angeles, Cal., nc
Olin, Johnny (El Grotto) Chicago, Ill., Clang, 10/10, nc

P
Pablo, Don (Palm Beach) Detroit, nc
Pastor, Tony (On Tour) GAC
Pearl, Ray (Melody Mill) Chicago, b
Petti, Emil (Versaille) NYC, nc
Prima, Louis (Tune Town) St. Louis, Mo., 10/15-20, h
Pruden, Hal (Hotel Rio del Mar) Monterey, Cal., b

R
Reid, Don (Muehlebach) Kansas City, Mo., Clang, 10/9, h
Ricardi, Joe (Syracuse) Syracuse, N. Y., h
Riviera, Wayne (Riviera) Lake Geneva, Wis., nc

S
Scott, Raymond (Palace) San Francisco, Cal., h
Slack, Freddie (Band Box) Chicago, Clang, 10/19, nc
Smith, Snuffy (Sky Club) Chicago, nc
Snyder, Bill (Bellerive) Kansas City, Mo., Clang, 10/10, h
Spivak, Charlie (Pennsylvania) New York City, Clang, 10/14, h
Stone, Eddie (Belmont Plaza) NYC, h
Strasser, Ted (Biltmore) NYC, h
Strong, Benny (Penbody) Memphis, Tenn., 10/15-20, h
Sung, Bob (Claridge) Memphis, Tenn., Clang, 10/11, h
Stuart, Nick (Last Frontier) Las Vegas, Nev., h
Sykes, Curt (Trianon) Seattle, Wash., b

T
Thornhill, Claude (Pennsylvania), NYC, h
Tomlin, Pinky (On Tour) FB
Towns, George (Falmouth Heath Inn) Bronx, N. Y., h
Tucker, Tommy (Circle) Indianapolis, Ind., 10/17-23, t

V
Vera, Joe (Continental) Chicago, h
Vincent, Lee (American Legion) Glen Lyon, Pa., b

W
Wald, Jerry (Palladium) Hollywood, Cal., Clang, 10/18, h
Walters, Lu (Dawn Club) San Francisco, Cal., 10/15-24, t
Wayne, Phil (Top Hat) Union City, N. J., nc
Weeks, Anson (On Tour) FB
Welch, Bernie (Eagles Club) Lima, Ohio, nc
Welk, Lawrence (On Tour) MCA
Wendover, Jack (Union) Salt Lake City, Utah, Clang, 10/11, h
West, Gene (Capital) NYC, t
Williams, Cootie (Rivera) St. Louis, Mo., Clang, 10/11, nc
Wilson, Gerald (On Tour) FB

Singles

Anderson, Ivis (Streets of Paris) Hollywood, nc
Carlisle, Una Mae (Downbeat) NYC, nc
Carpenter, Thelma (Zanzibar) NYC, nc
Churchill, Savannah (Kelly's Stables) nc
Clark, Buddy (Contented Hour) NBC
Como, Perry (Supper Club) NBC
Davis, Martha (Billy Berg's) Hollywood, nc
Day, Doris (Jack Kirkwood Show) CBS, Hollywood
Duchin, Eddy (Kraft Music Hall) NBC, Hollywood
Fitzgerald, Ella (845 Club) Bronx, N. Y., Clang, 10/17; (Howard) Washington, D. C., 10/15-24, t
Gayle, Roselle (Trillips) Chicago, nc
Garner, Errol (Billy Berg's) Hollywood, nc
Henke, Mel (Tallips) Chicago, nc
Houston, Bob (Station WHN) NYC
James, Joe (Don Ameche Show) NBC
Laine, Frankie (Billy Berg's) Hollywood, nc
Lee, Peggy (Paramount) New York, Clang, 10/22, t
Mills, Sinclair (Argyle) Chicago, nc
Morgan, Lou Mel (Downbeat) NYC, nc
Simms, Ginny, CBS Hollywood
Simpkins, Arthur Lee (Latin Quarter) Chicago, nc
Sinatra, Frank, CBS Hollywood
Stafford, Jo (Supper Club) NBC
Sullivan, Maxine (Club Baron) NYC, nc
Vaughan, Sarah (Downbeat) NYC, nc

Combos

Anderson, Skippy (Melodee Club) Los Angeles, nc

Key Spot Bands

AQUARIUM, New York—Duke Ellington

AYODON, Los Angeles—Woody Herman

BAND BOX, Chicago—Freddie Slack; Clang, 10/11, Ina Ray Hutton

CASINO GARDENS, Santa Monica, Cal.—Eddy Howard

COMMODORE HOTEL, New York—Vaughn Monroe

400 RESTAURANT, New York—Louis Jordan, Randy Brooks

MEADOWBROOK, Cedar Grove, N. J.—Sammy Kaye; Clang, 10/10

MEADOWBROOK GARDENS, Culver City, Cal.—Harry James; Clang, 10/10

NEW YORKER HOTEL, New York—Les Elgart

PALLADIUM, Hollywood—Jerry Wald

PENNSYLVANIA HOTEL, New York—Claude Thornhill

SHERMAN HOTEL, Chicago—Louis Prima; Clang, 10/11

Gene Krupa

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TAFT HOTEL, New York—Enoch Light

TERRACE ROOM, Newark, N. J.—Glen Gray

TRIANON, Southgate, Cal.—Jimmy James

Barnes, Georgia, ABC Chicago

Beal, Eddie (Streets of Paris) Hollywood, nc

Beck, Chester (Capitol) Chicago, nc

Boettie, Earl (Murray's) NYC, nc

Brown, Dot (Apollo) NYC, Clang, 10/10, t

Brown, Pete (Three Deuces) Mon-Tues: (Kelly's Stables) Wed-Thurs, NYC, nc

Brunis, George (Jimmy Ryan's) NYC, nc

Burton, Tony (6100 Club) Chicago, Clang, 10/23, nc

Busbell, Garvin (Tony Pastor's) NYC, nc

Callender, Red (Somerset House) Riverside, Cal., nc

Camp, Red Quartet (Keyboard) NYC, nc

Columbus, Chris (Small's Paradise) NYC, nc

Condon, Eddie (Club Condon) NYC, nc

Davis, Harvey (Cinderella) NYC, nc

Floyd, Chick (Town House) Long Beach, Cal., nc

Freebe, Frank (Cafe Lounge) NYC, nc

Gaillard, Slim (Billy Berg's) Hollywood, nc

Gardner, Paul (Sunset-Q) NYC, nc

Grimes, Tiny (Downbeat) NYC, nc

Hayes, Edgar (Somerset House) Riverside, Cal., nc

Heard, J. C. (Cafe Society Downtown) NYC, nc

Hunt, Pee Wee (Palladium) Hollywood, nc

Int. Spots (Zanzibar) NYC, Clang, 10/20, nc

Johnson, Cee Pee (Club Alabama) Hollywood, nc

Kane, Dick (High Seas) Hermosa Beach, Cal., nc

King Cole Trio (Brown Derby) Washington, D. C., Clang, 10/13, h

Korn, Kobbler (Rogers Corners) NYC, nc

Malneck, Matty (Slapsy Maxie's) Hollywood, nc

Miller, Max (Club Congo) Chicago, nc

Mole, Miff (Nick's) NYC, nc

Nichols, Red (Morocco) Hollywood, nc

O'Brien, Hack (Casino Gardens) Santa Monica, Cal., nc

Oliver, Andy (Ry's Place) NYC, nc

Otis, Hal (Gourmet) Racine, Wis., nc

Paul, Les (The Rounders) Hollywood, nc

Price, Jesse (Bowery Club) Long Beach, Cal., nc

Riley, Mike (Swing Club) Hollywood, nc

Samuels, Billy (On Tour) Mutual Enter. Agency

Saunders, Red (Kelly's Stables) NYC, nc

Stewart, Slam (National) Louisville, Ky., Clang, 10/17, t

Vaughn, Buddy (Chickasaw) Columbus, Ga., nc

Vatura, Charlie (Spotlite) New York City, nc

Ware, Leonard (Club Baron) NYC, nc

Waton, Deek & Brown Dots (Club 845) Hollywood, nc

Watson, Leo (Suzie-Q) Hollywood, nc

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Of Down Beat, published bi-weekly at Chicago, Ill., for October 1, 1946.

State of Illinois)
County of Cook) ss.
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Glenn Burrs, who, having been duly sworn according to law, deposes and says that he is the Publisher of the Down Beat and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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Sworn to and subscribed before me this 23rd day of September, 1946. Glenn Burrs, Publisher

(SEAL) Harold R. Cowen (My commission expires August 21, 1948.)

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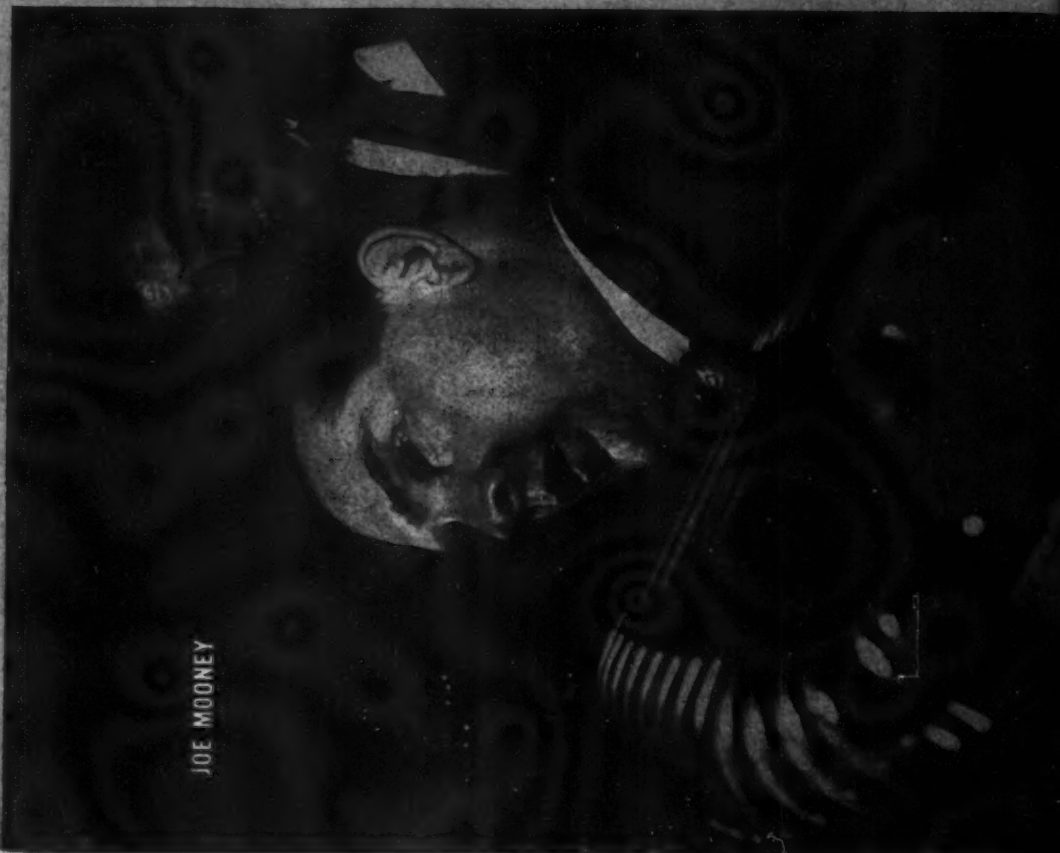
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...And it's a tribute to the late Knute Rockne that the "Fighting Irish" are still employing the backfield shift which he developed during his memorable coaching career. Likewise, it's a tribute to Conn that these six men, who started their careers with Conn in the same year (1918), are still "on the ball"—along with 118 other seasoned Conn veterans with a minimum of 25 consecutive years' service—employing their unique skill, ingenuity and experience in the creation and production of beautiful new Conn instruments for you.

Nowhere else in the entire band instrument industry can this unusual skill, experience and devotion of craftsmen be duplicated! No other instrument made gets such careful attention by such fine artisans to insure quality in every detail.

A WORD TO THOSE WHO HAVE CONNS ON ORDER! Although our present production now equals the normal pre-war level, the demand for new Conn instruments far exceeds the supply. However, we're working hard to produce enough instruments for everyone who has ordered them, and shipments are gradually increasing daily. So please be patient with your dealer ...when your new Conn arrives he will notify you immediately. Meantime, it will pay you to play your old instrument a while longer and wait for a new Conn!

CONN BAND INSTRUMENT DIVISION
C. G. Conn Ltd., Elkhart, Indiana

This advertisement is the ninth of a series on Conn Craftsmen



Joseph Crummer has the task of hand mounting alto clarinets here he gauges tone holes

Vernon Berger, of the research department, is finishing up a 15 clarinet barrel

Earl Wright, expert tool maker, puts finishing touches on a new tool for trumpet manufacturers

Orrille Johnston, assistant foreman of woodwind assembly

Frederick Killinger is found by the foreman in the woodwind shop

Russell Kegerreis, engineering department, checks a new instrument built assembly



25 CENTS
FOREIGN 30c

department checks have clearance
bill assembly returns

camera, as he says legislators see
district meetings

men of working assembly